



Indonesia's Leading Dive Resort



Bunaken Oasis offers world-class luxury accommodation with world renowned scuba diving sites in the heart of Indonesia, Bunaken National Park in North Sulawesi. Five-time winner of Indonesia's Leading Dive Resort at the World Travel Awards

info@bunakenoasis.com
www.bunakenoasis.com



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Underwater Photography

A web magazine

UwP130 Jan/Feb 2023

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Cover shot by
Gregory Sweeney

Underwater Photography 2001 - 2023

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www.pr-productions.co.uk

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Ball joint arm alternatives?

I don't know about you but I have to admit that I am not, and actually never have been, a fan of ball joint arms.

Yes, I accept that they do quite a good job because they are very versatile in terms of length variety, positioning and rigidity, when tightened, but, in my defence, they need two hands to adjust them and they are highly snaggable.

Try as might (and my garage shelves are a museum of tried and abandoned attempts) I have not been able to come up with a viable commercial alternative.

All I have been able to come up with is a very simple and totally free way to make most of the existing designs much less snaggable.

The solution is to unscrew the locking lever and simply turn it round and screw it back in. This results in a much lower profile which can still be easily clamped, even with gloves.

It helps a lot but it doesn't take away

that nagging feeling that there must be a better design and with the advent of 3D printing a design that could be economic in small numbers either commercially or individually.

Does anyone feel the same and have a new design which could reinvent the wheel?

Answers on a proverbial postcard please to:

Peter@uwpmag.com

PS This works on most designs of ball joint clamp but if it doesn't work on yours try fitting a 'penny' washer



Editorial

We are guinea pigs

This UwP cover image reminds me that underwater photographers, or the desire for an underwater image of a hitherto thought dangerous marine creature, have often provided ground breaking information and images.

In the case of the American Crocodiles of Banco Chinchorro it helps if the subject has been well fed prior to a photo shoot and to be accompanied in the water by an experienced handler with a big stick to act as a barrier.

The result is never before seen images of close encounters which provide both visual entertainment and subject appreciation.

Other examples have been Leopard Seals but they still have an unpredictable capability which has led to fatalities. Then there's the Great White Sharks which have to enticed in with the smell of food and almost exclusively still observed and photographed from within the safety of a cage.

These underwater photographic pioneers are to be applauded but the resulting images must never dilute that fact that these are wild animals in their own environment.

2023 UwP Survey

A Happy New Year (and a new font!) also heralds a new UwP Survey to find out what your equipment and travel plans are - and to give you the direct opportunity to say what you want, more, less or different, in future UwP issues.

The data is anonymous unless you have suggestions you would like to discuss directly, in which case just include your e mail address and we can start a dialogue.

Your opinions are important and there are just five simple questions together with a suggestion box.

I look forward to hearing from you and hope you will respond to this survey to help UwP continue to provide what readers want.

My thanks, as always, go to Richard Watson who built the code for the website. His 'under the radar' support is a vital part of UwP.

The survey link will be on the home page and will be taken off once you have completed the survey but the direct link is

www.uwpmag.com/survey/

Peter Rowlands
peter@uwpmag.com

News, Travel & Events

North Carolina Wreck & Shark Shootout with Mike Gerken May 30 - June 3, 2023

After two years of Covid cancellations, the NC Wreck & Shark Shootout for 2022 was a huge success and so much so that 2023's event is already sold at half capacity.

The Shootout runs for five days ending on Saturday June 3. There is an optional post-Shootout dive on Sunday June 4. Contact us as soon as possible to reserve your spot.

The NC Coast is famous for their numerous shipwrecks that are home to the prolific sand tiger shark; *Carcharias taurus*, cousin to the great white shark. The wrecks are also host to a myriad of marine species from up and down the food chain. Large numbers of jacks, barracudas, tunas, spade fish, cobia, giant stingrays, sea turtles and. Join Mike for an amazing week which includes photo workshops, presentations, social gatherings and the awards dinner on Saturday night.

Both of Olympus Dive Centers USCG certified dive vessels will be utilized for the event; the 65' M/V Olympus and the 48' M/V Midnight Express. Max number of divers is 43.



These boats are spacious, fast and most importantly, safe. Mike was for 6 seasons captain of the Midnight Express, knows the boats well and entrusts them to transport divers to the wrecks.

Contact Mike to receive your application via email.

Price - \$1350.00

www.evolutionunderwater.com



© Renee Capozzola/UPY2021

UPY entry date closing soon (7th Jan!)

UPY - the Underwater Photographer of the Year 2023 contest is open for entries and closes very soon on 7th January 2023.

The contest is widely regarded as the world's leading underwater photography competition, attracting thousands of entries, with the winners showcased around the world in the mainstream media.

This year UPY has its biggest prize pool ever (12 of which are cash



prizes). UPY is grateful to its prize sponsors including the Save Our Seas Foundation, Marelux, The Crown Estate, Nauticam, Backscatter, Scuba Travel, Fourth Element, Retra and many, many more. Look out for the winners in the next issue of UwP.

<https://underwaterphotographeroftheyear.com>

Gregory Sweeney Photography Adventures



Tiger Shark Dive
Bahamas

Magdalena Bay
Sardine Run
Baja, Mexico

www.GregorySweeney.com info@GregorySweeney.com

2023 Digital Shootout In Little Cayman

June 10-24, 2023



WORLD SHOOTOUT

Underwater Photo Grand Prix



Award Winning Ceremony – January 28th , 2023
Announcing the winners live at boot Dusseldorf show
at Water Pixel Stage, starting 16.00

www.worldshootout.org

Take it seriously or take it slow, the Digital Shootout is an underwater photography/videography vacation designed to take the shooter in the group to the next level. If you're a new or an intermediate shooter, the Digital Shootout is our fast-track to better underwater imaging.

In six days of seminars and diving, the Digital Shootout team will help dial in your underwater system and shooting techniques.


Each afternoon we offer professionally produced seminars on basic and advanced photo and video techniques. Just learning how to assemble your camera for the first time? Looking for the secrets of

exposure and strobe placement? Our seminars are world renowned for their simple delivery of complex topics and will take you to the next level.

The workshops and experts assembled at this event will whisk you along the learning curve of underwater photography. By the end of the week, you will be shooting well enough to enter our friendly competition. The best images shot during the week will be awarded over \$30,000 in prizes.

www.backscatter.com


www.thedigitalshootout.com



House of Underwater-Photography

PHOTO & VIDEO EXPEDITION

Discover an (almost) unknown island



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Meet the gentle humpback whales up close in the South Pacific **Niue Island**

organizer of the journey

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BOOK NOW

www.PanOceanPhoto.com

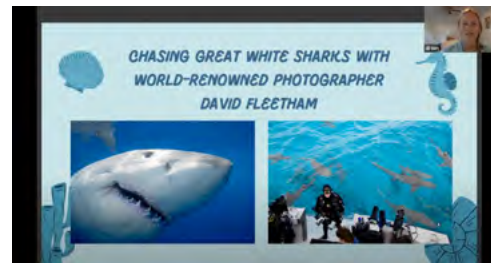
“Photographing Great White Sharks” by David Fleetham

For most ocean goers, coming across a great white shark would probably spark fear. But for underwater photographer and former National Geographic assignment photographer David Fleetham, these sharks sparked fascination and sent him on a journey around the world to photograph them and dispel the fear that comes with sharks.

The public is invited to learn more about these animals and Fleetham’s journeys in this free presentation, “Photographing Great White Sharks – A journey to Australia, South Africa, Guadalupe Island Mexico and back to Hawaii.” This presentation is part of Maui Nui Marine Resource Council’s monthly Know Your Ocean Speaker Series, sponsored by the County of Maui.

Fleetham will share stories and photographs from his 30-year-long mission to learn more about great white sharks and nail down an iconic image of a misunderstood myth.

“For me, the path to good photos of great white sharks has been one with many twists and turns,” said Fleetham. “In terms of perceptions, cage diving with the sharks has become an industry in many parts of the world and has changed our view of these impressive fish.”



Born in Vancouver, Canada in 1958, he began diving and photographing underwater in 1976 and has lived in Hawaii since 1986. For the first ten years he photographed in the cold, rich waters of British Columbia, Canada, and worked as a PADI Instructor and USCG Certified boat captain in various dive businesses in the Pacific Northwest and Hawaii. From Hawaii, David has been on assignments to Indonesia, the Galapagos Islands, South Africa, the Bahamas, Micronesia, Australia, Sri Lanka, the Sea of Cortez, China, the Red Sea, the Socorro Islands, numerous locations in the South

Pacific and Caribbean, and back to the cold waters of British Columbia.

“Sharks are vital for ocean ecosystems, including coral reefs, where they help maintain a sound balance in the food web,” said Meredith Beeson, Project and Research Coordinator at Maui Nui Marine Resource Council. “Changing public perception and protecting these animals is crucial if we want to continue to enjoy the reefs around Maui Nui, and we’re excited to hear what David has to share from his experience working on this.”

www.davidfleetham.com

<https://www.youtube.com/@mauireefs7133>

<https://www.youtube.com/watch?v=nLmknUtLpo>

LEMBEH STRAIT

PHOTO WORKSHOP 2023

WITH THE UNDERWATER TRIBE AND DOUG SLOSS

BACK FOR THE 10TH YEAR!

at

NAD LEMBEH RESORT

JULY 22nd -29th 2023

- 7 nights / 17 dives
- 2:1 Guest to Guide ratio
- One-on-one underwater instruction

Looking for more diving?

Join us for an additional Photo Fun Week with no official instruction but a whole lot of fun and diving starting on July 17th.

Packages are available from the 7 night workshop up to a 12 night/32 dive package

Prices start at \$ 2,118 per person based on double/twin share poolside room.

Seaview bungalows and single accommodation available as well as trip extensions.

Package includes:

- 7 nights/17 dives
- 17 Nitrox tanks
- Return airport transfers
- All meals, coffee, tea, snacks
- In-water tuition, photo tuition and digital copies of presentations

For more information go to www.underwatertribe.com

Contact Us Today: info@underwatertribe.com

info@underwaterlightroom.com



San Diego Underwater Photographic Society (SDUPS)

The San Diego Underwater Photographic Society (SDUPS), was formed in 1961. SDUPS is a social club whose members join together to promote the sport and pastime of underwater photography and videography.

SDUPS meets at 7:00 PM on the fourth Thursday of each month, with the exception of November (3rd Thursday) and December (annual holiday party). Please see the Meetings tab for details. The meeting typically consists of the monthly competition and two or more presentations by members or outside experts.

Benefits of a Membership
An incredibly informative MONTHLY newsletter
Workshops and other member-only events
Monthly Competitions to keep you sharp
Participation in the annual Film Festival for exposure
Member holiday and awards party
Bragging rights that you are part of

the best underwater photography club in the country
A great place to share your knowledge with other members
To be with divers of a similar interest
To grown and learn more about underwater photography and videography
Because its fun
To be challenged to be the best underwater photographer that you can be

Membership Dues

Single membership \$35

Family membership \$50

Student membership (21 and under) \$15

Next meeting January 26, 2023 - 7 pm

Due to scheduling changes with the Sumner Auditorium on the SIO campus, our meetings will be held via Zoom until further notice.

www.sdups.org

www.uwpmag.com

New Products

Nauticam NA-A7RV housing for Sony a7R V and the Sony a7 IV



The NA-A7RV housing is compatible with both the Sony a7R V and the Sony a7 IV. To use the Sony a7 IV, the 17433UK Conversion Kit is required.

The NA-A7RV housing inherits the core design elements from the Nauticam pro DSLR range, and bundles them in a more compact package. A patented port locking lever allows lens changes to be made in seconds. Opening the housing for quick battery and media changes is fast and easy with the locking housing latches. All aspects of the system are a seamless extension of the camera.

The NA-A7RV housing is compatible with both the Sony a7R V and the Sony a7 IV. To use the Sony a7 IV, the 17433UK Conversion Kit is required.

Built around the N100 Port System for Sony E-Mount, the NA-

A7RV can support a wide variety of native lenses with a selection of optical glass and acrylic ports. When used with an E-Mount to EF-mount lens adapter and an N100 to N120 adapter, the NA-A7RV can be used with the Canon N120 EF-Mount port system, expanding the capabilities of the system even further. Going beyond conventional optics the NA-A7RV can leverage the unparalleled optical quality of Nauticam's Water Contact optics such as the WACP-1 or WWL-1B which offers up to 130° field-of-view, full zoom through, an almost 0" minimum focus distance with supported lenses. For macro, the SMC-1 and SMC-2 deliver tack-sharp super-macro magnification levels up to 4x with the Sony 90mm macro lens.

www.nauticam.com

Backscatter Mini Flash 2

The Backscatter Mini Flash 2 MF-2 is a major upgrade to the Backscatter Mini Flash MF-1, with tons of new features and performance upgrades, including Olympus TTL, remote strobe control, high-speed sync, test mode, emergency signaling capability, a faster recycle time, and LED lights that are twice as bright as the previous model. All of the accessories from the Backscatter Mini Flash MF-1 carry over to the Backscatter Mini Flash 2.

Most of the conventional wisdom surrounding underwater strobes is that brighter and wider always equals better. If you're shooting macro underwater photography, you want the exact opposite. You want a tightly controlled light to pinpoint the subject and keep the background as dark as possible. The Mini Flash 2 is the perfect flash + snoot combination for any serious underwater macro photographer. Its tiny size can get into the tightest spots and the companion Optical Snoot OS-1 makes it the perfect macro strobe to give you the creativity you've been missing.

With powerful 1000-lumen LED focus lights built-in, there's no need for a separate focus light to manage on your rig. It makes a perfect companion for compact camera shooters looking for a great all-around streamlined strobe solution. It's also





the perfect solution for advanced mirrorless and SLR shooters looking to reduce their footprint, simplify their lighting and lighten their rig for easier shooting.

In a world where prices are increasing every day, the Backscatter Mini Flash 2 including all these new features is priced the same as the original Backscatter Mini Flash MF-1 at \$399.

www.backscatter.com

BACKSCATTER

THE BEST BANG FOR YOUR BUCK

OLYMPUS E-PL10

Marelux SOFT Pro snoot



The Marelux Smart Optical Flash Tube Professional (SOFT Pro) enables you to narrow down beam the coverage simply by attaching in front of strobe.

Length :155mm
 Weight :790g (battery weight 25g), In water 210g (with buoyant set 150g)

Waterproof depth : -100m
 Focal length (in water) : 150mm
 Light spot adjustable range : 3~50mm

Aiming light can be changed between red and white, Adjustable brightness, Aiming light delay off time adjustable

Uses a single 18350 battery which can last for 3 hours.

\$499.00

www.marelux.co

Ewa-marine V102 housing for the Canon EOS C100



The V102 is a 10 meter (30 ft) depth housing for the Canon EOS C100 camcorder, accepting both the Mark I and Mark II versions.

Designed specifically for the cinematic EOS C100 camera the V102 UW-housing is manufactured from special, laminated PVC and has an integrated, optically neutral flat glass port. Special, clear inlays at the rear allow a perfect view of both monitor and view finder.

The straps at the bottom allow weights to be attached for perfect buoyancy on and under water.

www.ewa-marine.com

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Underwater-Monitor WED-5

Small, bright and lightweight is the new 5" Underwater Monitor made of high quality aluminum.

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for GoPro HERO 9/10

Useable with the DigiPower re-fuel battery pack to capture the fascinating underwater world even longer.

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IN GERMANY



www.PanOceanPhoto.com

Ikelite housing for Canon EOS R10



Ikelite have announced their 200DLM housing for the Canon EOS R10 compact mirrorless camera.

Constructed of the company's signature ABS, it uses the Dry Lock Micro port system and strobes are triggered electronically.
200 ft (60m) depth rating
Extendable levers for shutter release and back button focus
Interchangeable Dry Lock Micro port system including flat ports, 6" dome ports, and 8" dome ports
Lightweight and corrosion-proof ABS-PC construction
Clear view back with laser engraved control markings
Ergonomic, field serviceable direct-drive controls
Accessory port for optional vacuum system
\$1,050.

www.ikelite.com

Salted Line Fujifilm X-T4 housing



The primary application of this underwater housing is underwater photography and videography. However, it can do a lot more by protecting your camera from weather hazards such as rain, dust, snow, etc. Because of its compact size and near-all functionality, it is an ideal item to have while traveling.

IMPORTANT!

This model of underwater camera housing doesn't support a pistol grip accessory!

This model is not compatible with the X-T3 camera

Compatible lenses :

FUJINON XF 16mm F2.8 R WR(Autofocus only, focus gear not available)

€592.00

www.saltedlineeurope.com

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UNDERWATER
MIRRORLESS
CAMERAS



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IN-DEPTH REVIEW & VIDEO**



Issue 130/11

www.uwpmag.com

EUROPE'S NR. 1
UNDERWATER CAMERA STORE



BACKSCATTER MF-2



The Backscatter Mini Flash 2 MF-2 is a major upgrade to the Backscatter Mini Flash MF-1, with tons of new features and performance upgrades



WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU



Issue 130/12

CB25 Revolution Backpack

The CB25B Revolution Backpack is the standard production tool for TV, broadcasting, and the film industry. Its ultra versatile, customizable interior allows you to carry cameras, lenses, and accessories in a variety of configurations. The laptop compartment can even hold up to a MacBook Pro 17 inch.

The CB25B is large enough to carry an entire camera package, but small enough to fit in most airlines overhead bins. We call it, "The perfect location bag."

We upgraded our new edition of the CB25B with a higher density compression foam harness and removable hip belt. It distributes the weight evenly for those long hauls, especially with heavy cameras like RED, BLACKMAGIC, CANON EOS, or ARRI.

Product features:

- Laptop compartment
- 2 small cargo pouches
- Deployable rain cover
- Large cargo pouch
- ID pocket
- Cargo D-ring
- Waterproof fabric
- Removable logo with velcro
- Fleece lined front pocket
- topside cargo pocket

It is the most comfortable version of the bag yet.

**LIMITED
EDITION**



Exterior sizes

- Height: 25 inches (63.5 cm)
- Width: 13 inches (33.02 cm)
- Depth: 11 inches (27.94 cm)
- Weight: 6.5 pounds (2.95 kg)

Interior sizes

- Height: 18 inches (45.72 cm)
- Width: 11 inches (27.94 cm)
- Depth: 6 inches (15.24 cm)

www.cinebags.com
www.underwaterhuis.nl



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

www.uwpmag.com

EUROPE'S NR. 1
UNDERWATER CAMERA STORE



CINEBAGS



SQUAREGROUPE XL CB80



**REVOLUTION
BACKPACK
CB25**



WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU.



Issue 130/13

Seacam Announces Housing for Nikon Z9



Seacam has announced their housing for the Nikon Z9 camera. It uses the standard Seacam port system and strobes can be triggered via S6 or Nikonos electrical connections. It has three ports to connect an HDMI in/out or to fit a vacuum system.

All important features for underwater photography are accessible and arranged intuitively – a fully equipped SEACAM silver housing of the professional class, leaving nothing to be desired in terms of equipment and handling.

Seacam is accepting orders for the Z9 housing now, priced from €5650.

www.seacam.com

www.backscatter.com

SCUBAJET NEO Underwater scooter



Designed for recreational water-lovers, the SCUBAJET NEO Underwater Kit will make it a blast to move in the water.

Press one button on the Dual Hand Controller and go. The 500W SCUBAJET NEO jet engine moves you up to 1.5m/s underwater. You'll feel like your favorite water creature.

100Wh of power packaged in one airline-compliant SMART BATTERY (yes, you can take your SCUBAJET NEO as carry-on) provide you with up to 2 hours of battery life.

Depth rating: 200ft | 60m

www.scubajet.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

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**UNDERWATER
GOPRO FILTERS**



COMPATIBLE WITH



TURTLE 2 SMART triggers



A few months ago TRT-Electronics decided to update the most popular trigger models and now they're announcing a new product line in the market. The company received a lot of feedback from the customers and added new features to the new triggers.

The software to update and check the units is more user-friendly. An important addition is the battery level check, the user can do this from the software. The s-TURTLE 2 SMART for Sony supports the Hi+ continuous shooting mode with Sony A1, A7-4, and A7R-5 camera models. The i-TURTLE 2 SMART was designed specifically for the Nikon mirrorless camera models and it has a new, more durable metal hot shoe.

It's recommended to use the new s-TURTLE 2 SMART for the Sony camera models because it has some extra features. The original i-TURTLE SMART models will remain one of the



available products as those work with Nikon DSLR models. The i-TURTLE 2 SMART will be the trigger that is recommended for those who use the Nikon mirrorless (Z-series) camera models.

TRT-Electronics tested the new TURTLE 2 SMART triggers extensively with the newest camera models (like Sony A1, A7-4, A7R5 or Nikon Z30, Z50, Z6-2, Z7, Z9). Hopefully, it will fulfill the needs of demanding underwater photographers.

In the future, the company will introduce the new, updated o-TURTLE 2 SMART trigger.

Check the TRT-Electronics' website, Facebook page, or Instagram account regularly for any news.

www.trt-electronics.com

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

UPY 2023



Category Sponsor

Marelux Wide Angle
Marelux Macro



MX SOFT Pro

Smart Optical Flash Tube

STROBES

INON/Sea&Sea/Ikelite/
AOI/Retra/Seacam/
Supe/Weefine/Kraken

SOFT pro can be used with various popular strobes to narrow down the beam coverage.

Lighter and shorter than the original version, SOFT pro features a user adjustable red and white build-in aiming light.

The aiming light will automatically switch off when it detects the flash from the strobe and the delay in-between is user adjustable too.

CUSTOM COLORS

Black Silver Grey

Olive Green Yale Blue Burgundy

MODELS

MX-R5	MX-R5C	MX-R6	MX-R6II
MX-A7RIV	MX-A7IV	MX-A7SIII	MX-A1
MX-A7RIII	MX-A7RV	MX-Z6II/Z7II	
MX-FX3	MX-FX30		

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

MX Housing

Mirrorless Camera



180 Degree ViewFinder



MX Viewfinder

180 Degree Smart Viewfinder with built-in indicators of current depth, ascent rate and dive time.



45 Degree ViewFinder

CONTACT US

Facebook: MareluxUSA
Instagram: Mareluxco
Twitter: MareluxUSA

www.marelux.co
sales@marelux.co
service@marelux.co

SeaLife - 25 years of Memories from Another World



For over 25 years, SeaLife has created underwater cameras, housings, lighting and accessories that allow you to capture and keep these remarkable memories.

Let us guide you through the SeaLife range and help you select the camera or housing for your next aquatic adventure.

Selecting an underwater camera is easy, with SeaLife there are several choices; the compact and completely sealed SeaLife Micro 3.0, or the ultra-compact ReefMaster RM-4K. If you own a smartphone with a good camera, you may want to try the SeaLife SportDiver housing for smartphones.

For easy immersion into underwater photography and video, check out the SeaLife Micro 3.0 permanently sealed camera, a camera that cannot leak. The SeaLife Micro 3.0 is ready to dive right out of the box, simply charge the battery and submerge. The Micro 3.0 requires no maintenance – just wash and clean after use. The Micro 3.0 offers

impressive results with its large SONY® 16MP CMOS image sensor and 4K-30fps U-HD video.

If you want the smallest, most lightweight underwater image capture experience, you must try the SeaLife ReefMaster RM-4K, at about the size of an action camera, the RM-4K is specifically engineered for diving and snorkeling with underwater scene modes and 4K-30fps U-HD video. The ReefMaster RM-4K also shoots colorful stills with its Panasonic 14MP image sensor.

The SeaLife SportDiver securely seals your phone down to 40m/130' underwater and allows you to take breathtaking photos and videos. The SportDiver fits almost all smartphones and allows access to most of the phone's popular camera features and more, such as RAW imaging capability. The SportDiver works best with the latest phones that offer the newest camera and lenses.

www.sealife-cameras.com



Bella Zandoná



Jerome Kim



Damir Zurub



Lilian Koh



Jonathan Lin



Certified Service Center
Professional workshop with pressure tank and trained engineers



Worldwide shipping
Mega assortment in stock
Fast shipping with UPS / DHL



**WEEFINE WED-5
5" MONITOR**



**IKELITE DS230
STROBE WITH MODELING LIGHT**



**AOI OM SYSTEM OM1
HOUSING**



**NAUTICAM NA-A7RV
FOR THE NEW SONY A7RV**

EUROPE'S NR.1 UNDERWATER CAMERA STORE

Inon UWL-95S wide conversion lens



We are pleased to announce new additions of UWL-95S wide conversion lens series.

The newly released UWL-95S M52 and UWL-95S M67 lenses now have the same lens barrel as the existing UWL-95S XD.

This design feature allows budget lens type conversion among three different lens mounts (M52, M67 or XD) only by changing the lens mount*.

*Optional lens mounts (M52, M67, XD bayonet) are available to purchase separately.

www.inon.jp

Insta360 Pro & Pro2 VR 360 8K housing



All the technology that Easydive has patented over the years was used in its creation. Sphera 360 housing includes additional internal battery (extra

1h 30min), battery charger, dome protection cover for transport. With this version, you can easily apply a telescopic pole and control via the ON/OFF button even start the recording or shooting a photo 360. In the water the housing is almost neutral and therefore you can easily take it for a walk to create incredible images in a very simple way.

Underwater images at 360 degrees with a very high quality down to -150m depth.

World's first housing remotely controlled and operated.

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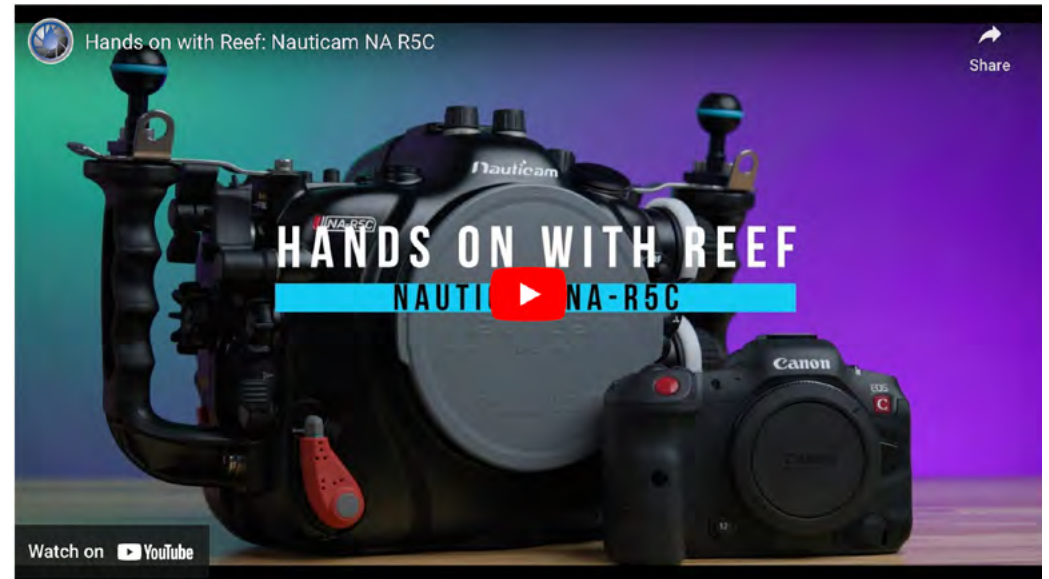
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Hands On With Reef: Nauticam Na-R5c



The Canon EOS R5 C is arguably one of the best hybrid mirrorless cameras released to date. Canon spared no expense to ensure the R5 C would be an exceptional cinema and still photo camera. With swappable menu structures to replicate the EOS Cinema lineup when in video mode or the traditional photo menu when in still photo mode, this camera ensures you are not sacrificing ease of access to what is most important to you. It is a 45MP full frame mirrorless camera that is capable of shooting internal 8K 60p video utilizing Canon's Cinema

RAW Light. Whether you are interested in still photos or video, this camera can do just about anything you need it to.

This camera and housing combo is an absolute powerhouse for underwater imaging that's loaded with a whole variety of features to enhance any underwater shooters experience. This comprehensive first look will cover all of those features and demonstrate some of the benefits for shooting with this equipment underwater.

<https://www.youtube.com/watch?v=Q6cTeebGfNA>

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MARINE MEGAFauna FOUNDATION

WHALE SHARK MYSTERIES 05

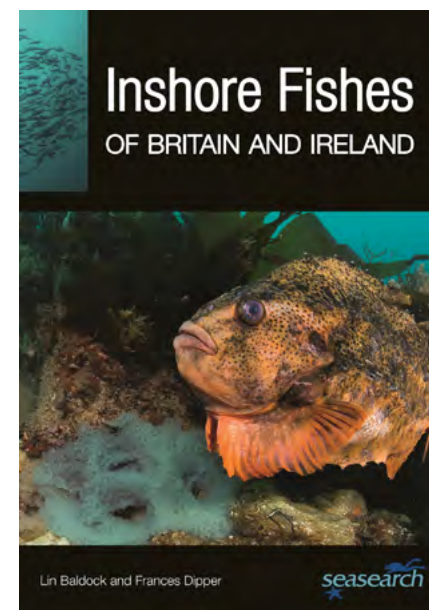
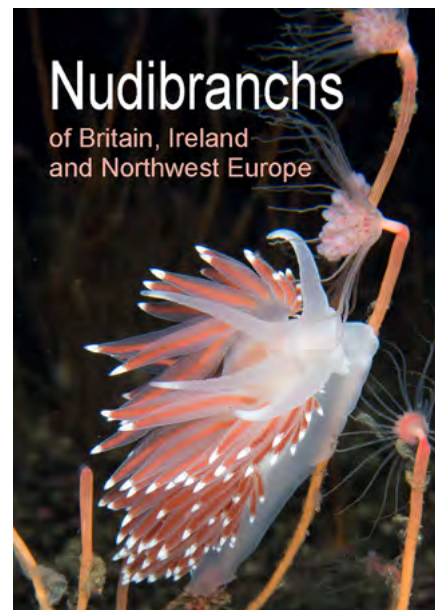
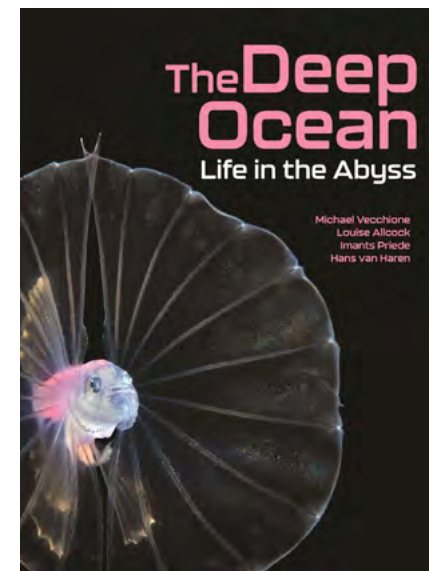
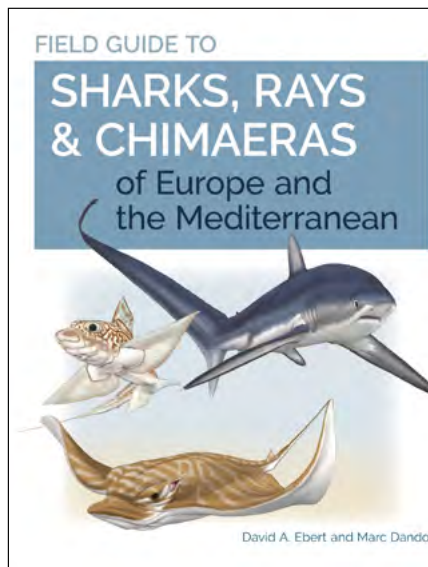
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Issue 130/18

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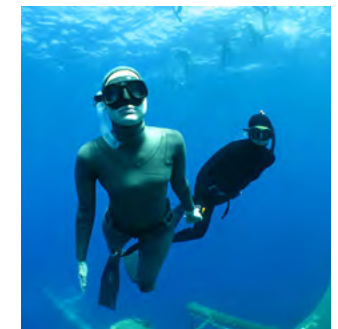
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Escorted Freediving Holidays with Emma Farrell

Emma has been running freediving and yoga holidays for Scuba Travel since 2012, in locations from the Red Sea to the Maldives. Emma's escorted trips are also aimed at Scuba divers with the inclusion of yoga and yoga nidra relaxation as well as daily presentations, a free Try Freediving course and as much Scuba diving as you want. Yoga has benefits for everyone but is especially pertinent for divers, to improve breathing, air consumption and help the body deal with taking a heavy tank on and off.



www.scubatravel.com/escorted/emmarfarrell.html

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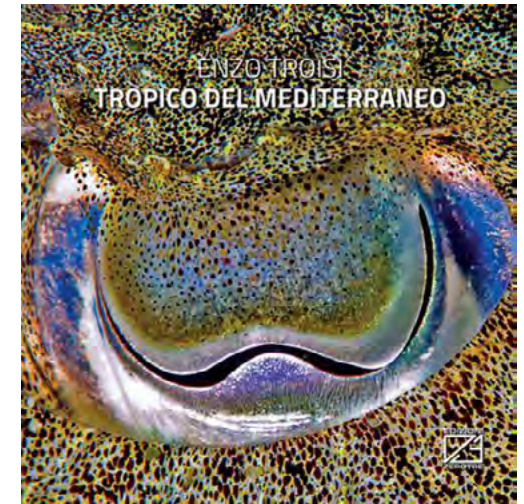
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Tropico del Mediterraneo by Enzo Troisi

There are a few underwater photography books devoted solely to the Mediterranean Sea, which is often felt not comparable in beauty to the tropics. Certainly “Tropic of the Mediterranean” by Enzo Troisi is not the first book you can be lost in for the beauty of the images doing justice to the shapes and colors, but it might be rated distinctive for its structure.

It is not conceived in rigid chapters or biological diagrams, really the book is a 24-hour dream into the underwater world. Reader goes down, reaches even significant depths, spends the night on the sand which is by no means a place for yawning and goes back to surface next morning. Not less relevant is the content: captions don't report technical data but tell the bizarre aspects of the creatures encountered, curiosities, mythology and the emotions felt by the photographer at the time of meeting and shooting .

Browsing the book reader realizes how, beyond the photographic quality of the shots, the most valuable effort is given by the aesthetic logic of their sequence: the



author remarks how succession of images tries to communicate the idea of a projection of slides on printed pages.

The proceeds from the book will be directly and entirely donated to the non-profit association “12 shots” the author is a supporter of. In the world of Italian underwater photographers it is a well-known association because, in turn is coordinated by an underwater photographer. It also finances itself by publishing a beautiful calendar of underwater photographs every year. Sales finance initiatives in Africa, with the construction of water wells in the most remote areas of that continent.

<https://www.amazon.it/Tropico-Mediterraneo-Ediz-italiana-inglese/dp/8892710877/>

https://www.edizioni03.com/ecomm_files/preview.asp?i=241

<https://www.ibs.it/tropico-del-mediterraneo-ediz-italiana-libro-vari/e/9788892710870>

www.uwpmag.com

Legends Beneath the Waves - Scandinavia

by René B. Andersen and Andrew Marriott

The countries from the Scandinavian region have seen many epic sea battles throughout their history.

The desire to control the surrounding seas has led to many dramatic events... culminating in remarkable shipwrecks dating back to the Viking Age, World War I, and World War II.

Some of the most horrific incidents happened during the World Wars, as both sides of the conflict tried to dominate the region and weaken the enemy by disrupting their shipping routes. Unfortunately, that led to many civilian ships paying the highest price.

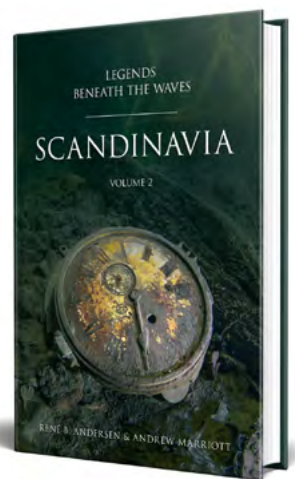
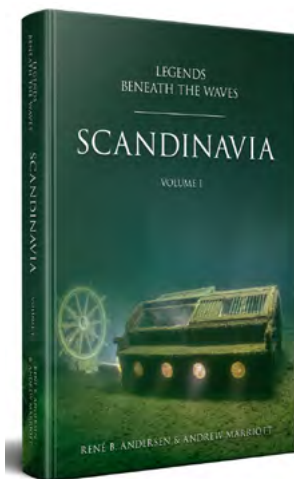
But not all shipwrecks were a result of a battle. Some of them became victims of nature's forces, while others were a result of human error.

Scandinavian waters are cold and dark, making them not so popular for divers. Still, the shipwrecks in those waters can compete with the most famous wreck locations.

The combination of saltwater in the North and Norwegian seas and almost freshwaters of the Baltic Sea has resulted in one of the few places where you can find deteriorated shipwrecks, alongside some of the most preserved wreckages you'll ever see.

This book is one of the first to historically describe the dramatic Scandinavian wrecks in such a powerful way.

Immerse yourself in incredible stories from this astonishing underwater world and experience the shipwrecks of Scandinavia like few people have!



And this is what Lars Stenholt Kirkegaard from www.fotografit.eu said about the books: Legends Beneath the Waves - Scandinavia is in fact 2 books full of the most amazing underwater wreck photos taken in the region of Scandinavia. And they come with intensive well researched stories and background information that has taken years to collect. Taking pictures in these parts of the world is really hard as the current and visibility



is almost always an issue. Also, the wrecks featured in the books is quite deep and actually having the time to do pictures in this calibre has demanded diving with a rebreather and many hours of decompression.

The books have a format of A4 and are full of colour pictures and are both 272 pages. All the sales go to covering just a fraction of the equipment and hours spent to make the project a success.

www.williamdam.dk/legends-beneath-the-waves-scandinavia__3351338
www.fotografit.eu/products/223-underwater-photography-books/



Marine Biology in the wild

The great age of exploration under the oceans

Mike Scotland



Mike Scotland has earned international respect and admiration for his journalistic skills, underwater photography and especially his knowledge of our marine critters. While no single book can ever cover the millions of species found in the underwater world, 'Marine Biology in the Wild' focuses on the fascinating invertebrates through the creative use of an easy-to-understand animal classification system.

This approach is wonderfully supported by informative text and 299 beautiful colour plates that pop out of the 100 exciting pages. The innovative combination results in a publication that allows you to identify the invertebrate animal life found underwater. From sponges to sea spiders, they are all presented in this easy-to-read book; 11 illuminating chapters relating to the animal's key features, habitat, general behaviour, feeding, reproduction and the dangerous ones to avoid.

Divers will gain a greater appreciation from their diving when they learn more about the lifestyles of marine organisms and understand why scuba diving is not just about blowing bubbles underwater. Underwater macro photographers will be particularly impressed with the colour diversity and range of the colour plates.

Marine naturalists will also find

this book an inspiring quick reference text, while non-divers will be amazed at the marine world's massive biodiversity. It may even inspire some to become scuba divers and is an excellent gift for anyone interested in our planet's wildlife.

Marine Biology in the Wild is a celebration of our marine life's treasures - an adventure into another world captured by Mike's photography and text in this brilliant publication. I thoroughly recommend it to all as a must-have trip companion and justifiably deserves a place on any divers library shelf.

Mike Scotland's scuba diving school has run a PADI course called Marine Biology for scuba divers for years. It is an advanced form of the Underwater Naturalist course but in a great deal more depth.

The book is a colour presentation of the lectures.

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Nauticam WACP-C

Wide Angle Conversion Port

by Phil Rudin

The Nauticam WACP-C is a third generation optic in the high quality line of outstanding water contact optics that include Nauticam WACP 1 & 2.

The WACP-C sits between the excellent WWL-1 and WWL-1B wide conversion lenses which all share the maximum 130 degree field of view underwater when used with a full frame 28mm (75 degree) equivalent lenses. The larger WACP-1 also has a 130 degrees with a 28mm full frame equivalent lens while the WACP-2 can go to 140 degrees with a compatible FF 14mm lens.

The original WWL-1 was first review by Peter Rowlands in the Nov/Dec 2015 issue #87 of UwP. At the time Peter was using WWL-1 with a Panasonic GX7, Panasonic M43 14-42mm Power zoom and Nauticam housing. At the time of his review Nauticam had not yet released a buoyancy collar to offset the weight of the lens and the lens came with a removable 67mm thread mount for attachment to whatever flat dome port supported the 67mm thread.

My first experience with a WWL-1 prototype lens was in March

of 2015 while the lens was still in development. At the time I was using the WWL-1 prototype with an Olympus EM-1 and Panasonic Lumix G power zoom 14-42mm F/3.5-5.6 lens in a Nauticam housing.

I think it is very important to recognize the amount of time Nauticam takes in developing these optics. All of Nauticam's water contact optics are "clean slate" designs, engineered from the ground up as underwater corrective conversion optics. Much like the classic Nikonos and Nikonos RS film lenses, the WWL-1 and WACP line are all designed for underwater use and are not adaptations of in air lens designs.

I first reviewed the WWL-1 in UwP issue #114 using the full frame Sony A7R III (42MP), Sony FE 28mm F/2 lens and the Nauticam NA-A7RIII housing. I later reviewed the WWL-1B in issue #120 using the Sony A1 (50MP), Sony FE 28-60mm zoom and Nauticam NA-A1 housing.

I have now used all of the WACP offerings (1, 2 and C) with a three different Sony lenses 28mm F/2 28-60mm zoom, 28-70mm zoom and for WACP-2 Tamron 17-28mm F/2.8



zoom. I have found all three of these high quality water contact optics to be outstanding with high megapixel full frame cameras.

With all three lenses results have been exceptionally sharp, with excellent color rendition and better corner sharpness than any rectilinear lens I had used with a 230mm dome port at like F/numbers.

As I have stated in several past reviews, high megapixel cameras tend to expose flaws in any lens when pushed to its limits. Even at ISO values well above 1000, images with the

WACP-C remained tack sharp with the high levels of detail you would expect from a full frame 61MP camera like the Sony A7RV I used for this review.

Like WACP-1&2 the WACP-C is a full zoom through design that mates perfectly with many brands of zoom lenses. The WACP-C also supports a wide verity of cameras and lenses for both stills and video. Video cameras include Blackmagic, Canon, Panasonic, Red and Z-cam in both full frame and APS-C formates. Supported lenses include Canon EF-S 18-55 and Sigma 18-35 in APS-C

along with Canon EF 28-80, EF 28-70 and RF 15-30mm for full frame video. Not all of the listed lenses provide full zoom through.

For stills and hybrid video, Canon is supported with full frame (EF and RF) and APS-C, Fujifilm APS-C, Nikon FX, DX and Z, Panasonic L-mount and Sony FE full frame. Be aware that a verity of lenses are supported but not all lenses will zoom through the entire range. Also lenses from other manufactures with lens adapters many give full zoom through while native lenses will not.

Before making a purchase consult the Nauticam WACP-C port charts for full lens selections and be aware that the charts are updated from time to time with new supported lenses.

Also be aware that WACP-C has an N100 mount not the N120 mount. With N100 housings the port charts show the recommended N100 port extension for the lenses being used. With N120 housings N120 to N100 port adapters need to be used and they need to be specific lengths for the lenses being used, so again consult the port charts and confirm with your local authorized Nauticam dealer before purchase.

I have also been told that



sagadive.com has started to make custom adapters for housing brands other than Nauticam for use with WACP-C.

When I first tested the Nauticam prototype WWL-1, I had a hard time wrapping my head around the idea that a \$350.00 Panasonic “kit” lens could outperform the best M43 glass and optical glass ports. For this review my benchmark was the outstanding the \$2998.00 Sony FE 12-24mm F/2.8 GM lens, Sony A7R IV 61MP camera and the stellar \$2099.00 Zen Underwater 230mm optical glass dome port. I was more than skeptical when I tested the current WACP-C with the \$498.00 Sony FE 28-60mm F/4-5.6 “kit” lens using the new Sony A7R V - a 61 megapixel camera with almost four times the resolution of the Olympus EM-1.

If those of you reading this review are as skeptical as I was and would like to understand the physics behind



Tonic water from the Santa Fe River flowing over the Devils Ear Spring entrance, Ginnie Springs, High Springs, Florida USA, Krissy, Sony A7R V, Sony FE 28-60mm zoom at 32mm, Nauticam NA-A1 housing with N100/30 port extension, Nauticam WACP-C, two Inon Z330 flashes in manual, ISO-640, F/8, 1/160th sec.

why Nauticam water contact optics outperform lens/dome configurations, I suggest you read Alex Mustard’s outstanding articles on this subject in UwP back issues #99 and #100. Issue #99 “Nauticam’s WACP” covers the physics of that wet lens as well as the WWL-1 and issue #100 “Dome Free in Mexico” covers several other water contact optics.

Nauticam WACP-C

WACP-C has the same dry mount lens design as WACP-1 and WACP-2. It is designed like the WACP-1 to work with full frame equivalent lenses with a focal length of 28mm.

At 28mm the WACP-C offers a very wide 130 degree angle of view. The WACP-C has a 130 to 68 degree angle of view with the Sony FE 28-60mm zoom. WACP-C is wider than the widest Sony FE 12-24 rectilinear

lens which is 122 to 84 degrees and nearly as narrow on the long end as a full frame 35mm lens which has a 63 degree angle of view.

The WACP-C is constructed of 6 precisely ground elements of highly refractive optical glass in five groups. All internal elements are coated with a broadband anti reflective coating to keep flare and internal reflections to an absolute minimum.

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

Nauticam from the beginning of the design process targeted the 130 degree coverage area as the ideal coverage area for a verity of uses from big animals to wide reef scenes and fish portraits. The WACP-C focuses so close to the port glass it can be used for close focus wide angle shots.

Besides the stunning field of view WACP-C has extremely high overall sharpness and contrast making it very well suited to high resolution cameras like the Sony A7R IV, V and A1. The WACP-C also eliminates much (but not all) of the extreme distortion associated with fisheye lenses and the poor corner and edge sharpness associated with wide rectilinear lenses behind dome ports.

By comparison Nauticam rates the WACP-C corner sharpness improvement to be three F/stops over a 230mm dome configuration while the WACP-1 offers a four F/stop improvement. I have repeatedly advocated in past full frame camera reviews that wide rectilinear lenses should be shot at F/13 and above to reduce blotchy distorted



corners and edges. The Sony FE 28-60mm/WACP-C combination at F/5.6 has the same reduction in blotchy distorted corners as full frame rectilinear lenses and 230mm dome port shot at F/13. In the center of the frame sharpness is outstanding even at high levels of magnification in the F/4 range.

The WACP-C has a built-in aluminum buoyancy collar which offsets the weight of the lens in water and a built-in shade that helps protect the front glass element. The lens also ships with a plastic snap-in front cover, standard N100 rear cover, nifty carrying case, spare O-ring and cleaning cloth.

The total dimensions of the WACP-C are 170 DIA X 145.5mm, by comparison WACP-1 is 194 DIA X 176, the weight difference is 2.2kg (4.85Lb) v 3.9kg (8.6Lb) with in water buoyancy of -0.1kg (3.53oz) v -0.32kg (11.29oz). Cost differences between the two wet lenses are also significant with WACP-C retailing for \$3283.00 while WACP-1 retails for \$5159.00.

Buyer's should be aware that not all water contact optics are created equal and in most cases you are going to get what you pay for. I have know doubt that Nauticam is the gold standard for water contact optics.



Sony FE 28-60mm F/4-5.6 “kit” lens

Currently Sony has three Full Frame FE lenses that work with WACP-C the Sony FE 28mm F/2 lens plus Sony FE 28-70mm and Sony FE 28-60mm F/4-5.6 “kit” lenses.

The newer Sony 28-60 zoom was released with the compact Sony Full frame 24MP A7C which I reviewed in issue #119 of UwP. Included in that review were images taken with the 28-60mm WWL-1 and WACP-1. The reduction in size of the 28-60mm has not compromises build quality, image quality or speed, in fact the Sony FE 28-60mm F/4/5.6 outperforms Sonys FE 27-70 F/3.5-5.6 in every area. Size wise the new Sony is 66.6x45mm and 167g verses the old 28-70 which is 72.5x83mm and 295g.

The new 28-60mm has a 40.5 filter thread and the smaller overall size is why it is able to work on full frame with WWL-1/1B, WACP-1 and WACP-C. The FE 28-60 zoom also has better weather sealing and much better overall image quality than the older 28-70 zoom.

On the new Sony A1 the 28-60 zoom can continuously auto focus at up to the maximum

30 frames per second making the AF very fast. The Nauticam WWL-1B information page describes the Sony 28mm F/2 this way “Most impressive is the outstanding performance available with the full frame Sony A7 series cameras using the Sony 28mm f/2 Prime lens.

In our tests, this combo outperformed all of the Sony wide angle lenses behind dome ports, and is especially well matched to the demanding 61 megapixel sensor in Sony A7R IV”.

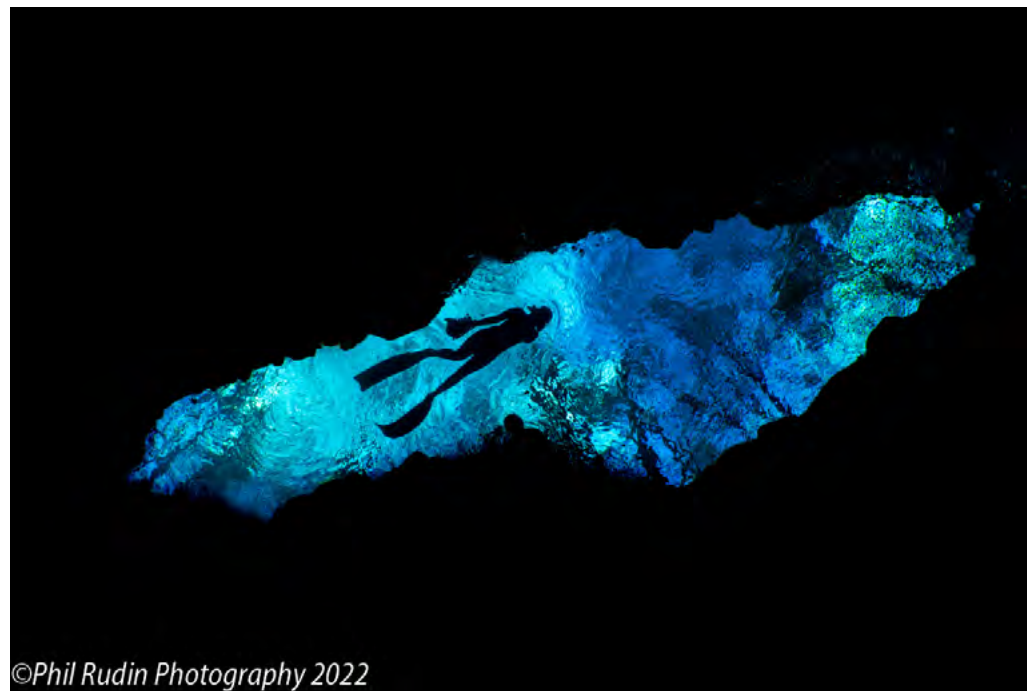
While slower at F/4 on the wide end I believe the Sony FE 28-60mm outperforms the 28mm F/2 even at 61MP and I found the zoom range much more useful than the fixed lens. I would say that both lenses are excellent choices depending on your needs.

The Sony FE 28-60mm F/4-5.6 zoom lens when locked for storage is only 45mm long. When you turn the zoom ring the lens unlocks to the 28mm wide end of the range. At 28mm the lens barrel extends by an additional 22mm to around 67mm. When you zoom to the 60mm long end of the range the extension is also about same 22mm and half way through the zoom range the lens extends about 18mm. As a result the distance from the front of the lens to the rear element of the WACP-C is the same at both ends of the lens



allowing the maximum reach in both directions.

On any Sony full frame camera the WACP-C has a field of view from 130 degrees to 68 degrees and zooms fully through to covers everything in-between. The optical design incorporates three aspherical lens elements, which reduce distortion and spherical aberrations, this allows for greater sharpness. The lens also has a linear motor and internal focusing which quickly, quietly and accurately focuses for both stills and video. The lens body has advance weather sealing including a seal at the lens to camera interface.



Devils Spring, Ginnie Springs, High Springs, Florida USA, Krissy, Sony A7R V, Sony FE 28-60mm zoom at 28mm, Nauticam NA-A1 housing with N100/30 port extension, Nauticam WACP-C, two Inon Z330 flashes in manual, ISO-640, F/13, 1/160th sec.

Field Testing WACP-C

My test equipment for this review included the Nauticam WACP-C with Sony A7R V camera, Sony FE 28-60mm zoom lens, Nauticam NA-A1 housing, Nauticam N100/30 port extension, SEF2860F focus gear, UWTechnics TTL flash trigger and two Inon Z330 flashes.

NOTE I do not recommend the A7R V and Nauticam NA-A1 housing for Sony A1 combination because the

LCD screen on the A7R V is thicker than on the A1. When closing the housing extra pressure is added on the LCD which could lead to damage. Perhaps a redesigned camera tray could help with this problem.

Nauticam has also just released the NA-A7RV housing for the new A7R V. For the Sony FE 28-60mm zoom and 28mm F/2 Nauticam recommends the N100/30 port extension with the older 28-70mm an N100/50 extension is recommended.



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Devils Eye Cave Entrance, Courtland, Ginnie Springs, High Springs, Florida USA, Krissy, Sony A7R V, Sony FE 28-60mm zoom at 28mm, Nauticam NA-A1 housing with N100/30 port extension, Nauticam WACP-C, two Inon Z330 flashes in manual, ISO-640, F/10, 1/30th sec

The WACP-C is a breeze once in the water, trust me when I say it is much easier to manoeuvre and swim with than the same housing with a 180 mm or 230 mm dome port all else being equal.

As a tool for video this is a much more fluid system than one with a large port and the lens is super quiet while focusing. The Sony A7R V auto focus is both very fast and extremely accurate even in low light.

Traveling with the WACP-C uses about a third the space taken up by

my 2.2kg (4.85Lb) Zen 230mm dome port which is the same weight as the WACP-C.

The 61 MP Sony A7R V with WACP-C crushed any of the lens/dome port combinations I have tested with Sony's high megapixel cameras. I have tested Sony 12-24 F/2.8, 16-35mm F/4 and 16-35mm PZ, Sony 14mm F/1.8, Zeiss Batis 18mm F/2.8, Sony 24mm F/1.4, Rokinon 14mm F/2.8 and more all with the Zen Underwater 230mm dome port. The Sony 28-60mm zoom and WACP-C out performed them all



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Blue Grotto, Williston, Florida USA, Taylor, Sony A7R V, Sony FE 28-60mm zoom at 57mm, Nauticam NA-A1 housing with N100/30 port extension, Nauticam WACP-C, two Inon Z330 flashes in manual, ISO-640, F/14, 1/160th sec

and at wider apertures.

This should not be viewed as a reflection on the excellent quality of these lenses or the dome port, all are at the top of their class. The fact remains that a "kit" lens used with a very well designed water contact optic will always outperform a land lens and port.

The only downside with the WACP-C and wet wide optics in general is that they are not designed for over/under (split) images and for those I have recently acquired the

Matty Smith 12 inch acrylic dome for splits reviewed in this issue of UwP.

The port has a total weight of 1.75kg or 3.9Lb including the neoprene port cover. Together the weight of the 12 inch port and WACP-C are about the same as the weight of WACP-1. I can stand the 12 inch port and the WACP-C both in bubble wrap in my Think-Tank Urban Disguise 60/2.0 shoulder bag for easy carry-on when traveling. This is the best solution I have come up with if I need both while traveling.



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Blue Grotto, Williston, Florida USA, Bluegill, Sony A7R V, Sony FE 28-60mm zoom at 60mm, Nauticam NA-A1 housing with N100/30 port extension, Nauticam WACP-C, two Inon Z330 flashes in manual, ISO-640, F/16, 1/250th sec

For me the WACP-C has become my sweet spot offering better image quality than the WWL-1B wet-changeable lens which attaches to a flat macro port. The WACP-1 & WACP-2 offer a one or two F/stop difference with a weight and price difference that would cover the cost of the Matty Smith 12 dome and in the case of WACP-2 the dome and a quality zoom lens and gear.

I own both WACP-1 and WACP-C but I have found myself reaching

for WACP-C much more often than WACP-1 simply because of the weight difference.

I would once again like to thank the folks at Nauticam USA for both equipment and technical assistance for this review, they are always extremely helpful. The Nauticam WACP-C and port extensions are available from your local authorized Nauticam dealer.

Phil Rudin

www.instagram.com/philrudinphotography/?hl=en

Swimming with dwarf minke whales

Follow the Code of Practice:

- Follow instructions from crew at all times.
 - Never swim towards a whale.
 - Enter and exit the water quietly.
- Hold onto safety lines in the water (when provided).
- Do not touch or make physical contact with a whale.
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 - Use natural light only for photography.

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Isotta housing review

by Nigel Marsh

Choosing an underwater housing to protect your expensive and precious camera can be a complex and complicated process, especially for larger DSLR and Mirrorless cameras. There are a number of housings on the market for these cameras, with one of the newest kids on the block being the Italian brand Isotta.

The name Isotta maybe new to many Australian divers, but the company has been producing high quality underwater photography gear since the 1980s. They first produced strobes, then by the late 1990s they started to produce camera housings. Both the strobes and the housings featuring a red anodized aluminium body, that has since become the companies signature colour.

I had only ever seen images of Isotta housings in European dive magazines and on the internet until a few years ago when I finally saw an Aussie diver with one. That was because in 2016 the housings were now being sold and serviced in Australia by Brett Lobwein, through his company UW Images.

I had a good look at that housing and was very impressed by not only its

stylish looks, but by its compact size, layout and overall design. I had been using Ikelite housings for over 15 years at the time, and was very happy with them, but the Isotta housing made my Ikelite housing look like an old Ford Laser compared it's Ferrari sleek lines and good-looks.

The Isotta housing left such an impression, that when I came to getting a new housing this year it was the first product that came to mind. Naturally I did a price comparison, and while not as cheap as the Ikelite housing, the Isotta price was far closer to that housing than it was to other alloy housings. While the price was definitely attractive, another deciding factor was the size, with the Isotta housing far more compact than the Ikelite housing, making it easier to pack for travelling.

However, when it comes to DSLR and Mirrorless housings you also have to look at the cost and availability of lens ports, and here Isotta came out a winner, producing a good range

Baramundi Cod, taken with the Nikon D500 and 10-17mm lens in the Isotta housing.



of ports for wide-angle and macro lens at a very competitive price. I was sold, so I contacted Brett Lobwein and ordered an Isotta housing for my Nikon D500, and two ports to suit the lenses I mostly use.

The order took a few weeks to process, coming from Italy, but it was a lot quicker than I thought it would be, Covid disruptions considered. Before shipping, Brett installed the strobe connection, I still prefer an electrical connection than optical, but I could have had the choice of both.

I was very impressed with the housing as soon as I pulled it out of the box. The red alloy body is lightweight and has such sleek lines, that I found myself admiring its beauty for the first few minutes. Then I started to have a serious look at what I had purchased.

The housing seals with double o-rings on the back and front ports to form a very solid waterproof barrier, and all the buttons and dials are clearly labelled and work smoothly. The back of the housing, which has a large glass panel for viewing the LCD screen, comes off completely to insert the camera. It also has a simple but efficient opening, closing and locking mechanism, turning a dial on top of the housing. The camera sits on a cradle, and is easily installed into the housing, a very tight fit, as there is no wasted space here.

The front port has a bayonet mount, that is pushed in, turned and then locked with a dial. This was a little stiff at first, as Brett had warned me, but is a very smooth operation after a few uses. Internally there is a built-in moisture detector, for piece of mind, that flashes and beeps if any moisture enters the housing. But this is just double insurance, as I also got a vacuum system for the housing. The vacuum system is not built-in, so



Brett included a Kraken KRA51 vacuum detection system that is self-installed into one of the spare M16 ports on the housing. This was quite a simple operation, and the Kraken system is small and compact.

I was a little surprised by the lack of instructions that comes with the housing, the instruction manual just a little too basic. Fortunately, Brett was only a phone call away to sort out a few minor issues, and he has also produced a few handy instructional videos that are on YouTube. But it would be nice to have a more complete instruction manual, showing the housing layout, camera installation, etc. especially for the first-time user. A minor gripe that could be easily fixed.

After playing with the housing at home, getting familiar with the buttons and dials, and testing out the vacuum seal, I was ready for a dive. The following weekend I had one of my regular underwater photography courses I run with Brisbane Scuba, so while my students were trying out the new tricks they had learned, I was going to put the Isotta housing through its paces. For my test dives I setup the camera with a Tokina 10-17mm wide-angle lens, as the plan was to dive Flat Rock,



Broadclub Cuttlefish, taken with the Nikon D500 and 10-17mm lens in the Isotta housing.

which always has larger marine life.

It is always nerve wracking that first dive with a new housing. In the past it was generally recommended to take a new housing in without a camera for the first time, but that was before the invention of vacuum seals. However, I still took my time to descend, constantly checking the housing and the green flashing light of the vacuum seal.

Once on the bottom I relaxed and started to take some images. I quickly got use to the shutter release, which is easy to reach and simple to operate. It always takes a few dives to get use to a new housing, even ones produced by the same manufacturer, but having used the Nikon D500 for several months I quickly found all the settings I needed. I found the dials on the housing very fast to zoom, change aperture and shutter speed, with all the button and dials working very efficiently.



By the second dive I was having a ball with the new housing, photographing corals, wobbegongs, gropers and my fellow divers. The housing felt very comfortable in my hands, and all the buttons and dials are easy to reach. Downloading the images, I was very happy with the results, and couldn't wait to try the new system with macro.

That happen a two weeks later, on another dive with Brisbane Scuba to Flinders Reef. I love fish photography, and the Nikon D500 with a Nikkor 60mm lens is a great combination for capturing fishes with its super-fast and super-accurate focusing system. And combined with

the Isotta housing I found I could quickly focus and snap images of moving fishes with the easy action of the shutter release.

But thirty minutes into the first dive my heart sank, when the vacuum seal light started flashing red. I was about to panic and head to the surface, but calmed myself and inspected the housing. The internal moisture detector wasn't going off, and there was no visible signs of a leak. I suspected that I hadn't pumped the vacuum enough, and the cool water temperature had altered the air pressure balance just enough to set it off. This was later confirmed by Brett, who instructed me that when

the light flashes green (to inform that the vacuum has reached a suitable pressure) to always give it another six pumps just to make sure.

Since then I have used the Isotta housing on its first dive trip, four days on the Ribbon Reefs, and it and the vacuum seal worked flawlessly. It was a joy to use the housing on every dive, shooting both macro and wide-angle, and it produced great images of the dwarf minke whales while snorkelling.

After using the Isotta housing on twenty dives I can say it is the nicest housing I have used. I am now very familiar with all the buttons and dials, and they all work sweet and smooth. The camera installation is quick and

easy, and changing lens with the camera still installed is also a breeze.

I look forward to using this setup for many years, and when I finally upgrade to a Mirrorless camera you can be assured that I will be getting another Isotta housing.

Nigel Marsh

www.nigelmarshphotography.com

UW Images are the agents for Isotta and several other brands in Australia. They provide sales and services for Isotta and all their products, and I can say that I have had nothing but great service and support from Brett.

www.uwimages.com.au

NIGEL MARSH *Photography*

Nigel Marsh is an Australian **photojournalist, underwater photographer and author**. Working with New Holland publishers, Nigel has produced a number of **guide books for divers and snorkelers**, and also a series of **children's books with marine related themes**.

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Large diameter dome ports

by Phil Rudin

Matty Smith is a professional underwater photographer based in Australia who specializes in shooting split images using custom ports designed specifically for split imagery.

Split shots take us from the terrestrial world into the underwater world we all love so much. Splits allow us to capture wildlife and human activity at or near the surface and in some cases to identify the location where we are shooting.

Many Splits, also called Over/Under shots, are regular award winners in a number of prestigious international photography contests held around the world. During the 2022 Underwater Photographer of the Year contest featured in UWP issue #125 out of the 4200 images entered by some 500 photographers sixteen of the winning shots were splits distributed over a variety of contest categories.

Back in the film days, 1990 to be exact, David Haas, Ruth Petzold, myself and four others were lucky enough to attend a workshop in south Florida with celebrated Underwater Photographer David Doubilet. Among the many pearls of wisdom I took away from that week was that both the over and the under parts of a split shot need to be interesting if you want to engage the viewer. Ideally this involves bring together several elements, first would be having both the top and bottom half of the image in focus.

The prevailing wisdom in this regard is to use very wide rectilinear or fisheye lenses, a very large dome port 200 mm or more and high F/numbers in the F/13 to F/22 range. The next issue is getting a proper exposure for both the top and bottom parts of the image. The third issue is keeping the top half of the dome as free from water droplets as possible.

Next you need a high enough shutter speed to freeze the subject and the surface water which is always in motion. Subject selection, location and water conditions should also be taken



into consideration. Typical wide angle dome ports are sold in the 180mm to 230mm range with the 230mm models being most desired for split shots.

Matty Smith sells a line of optical grade acrylic and anodized marine aluminum dome ports with port mounts for sixteen different housing styles for both stills and videos. My test port is the 12 inches (305mm) dome with the Nauticam N120 port mount. Other sizes include 17 inch (432mm) and 18 inch (457mm) models. All models ship with a neoprene port cover and the 17 & 18 inch models come with a bolt on carry handle and a bracket and strap for attaching counter weights for better balance.



Prices range from AU \$1775.00 to \$3650.00 plus shipping or around \$1190.00 to \$2446.00 in US dollars. International shipping cost run around \$115.00 US or AU \$118.00 Australia wide. Be aware that these ports are designed strictly for surface use and should be submerged more than two meters.

You may want to read my splits review in UWP back issue #115 for insight into lens and camera setting selections. The prevailing wisdom is that the very widest fisheye and rectilinear lens should only be used with port sizes like the 230mm. Second that the highest f/numbers should be used to assist in focus both above and below water and that high shutter speeds will help to stop the

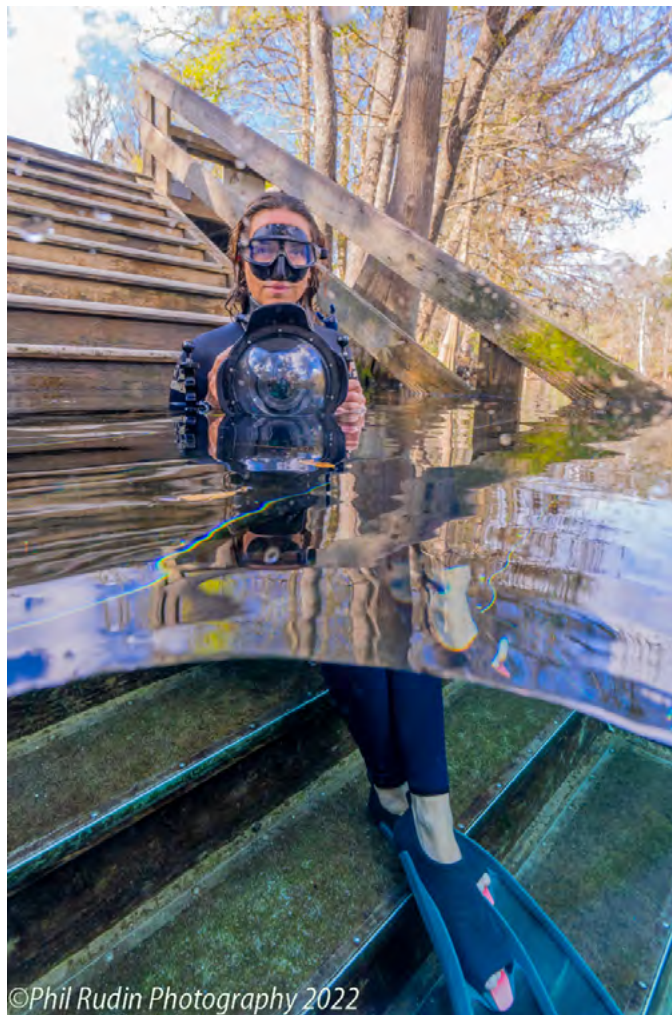


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Florida Manatee, Silver Glen Springs, Ocala National Forest USA, Sony A1, Sony FE 12-24mm F/2.8 at 23mm, Marelux MX-A1 housing, 12 inch (30cm) Matty Smith Dome, ISO-500, F/14, 1/125th sec.

motion of the water along the waterline.

With the larger Matty Smith ports the advantages include better front to back sharpness with reasonable aperture and shutter speeds. The ability to use a wider variety of lenses while still



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Krissy, Ginnie Springs, High Springs, Florida USA, Sony A1, Sony FE PZ 16-35mm F/4 at 16mm, Marelux MX-A1 housing, Matty Smith 12 inch port, ISO-640, F/9, 1/100th sec.

getting excellent DOF with better corner sharpness.

A wider variety of lens opens up more creative possibilities like shooting portraits with lenses in the 50mm to 24mm full frame range. The larger ports also achieve a thin and more precise waterline

across the entire horizon with a better transition between air and water.

The buoyancy of these ports allows you to limit the number of water droplets that form on the dome which improves image quality. Smaller ports cause a virtual image that makes a submerged subjects disproportionate to reality, I.E. making the image areas appear closer. As a result even extreme wide lenses need high F/numbers in the F/22 range to maximize DOF so the about water and below water parts of the image will remain in focus. With larger ports submerged subjects look less disproportionate allowing the use of lower f/ numbers as wide as F/8 with a fisheye lens.

The larger ports also work better in choppy open water where the dome will ride over swells rather than being submerged by a swell. Finally large domes work great as a shield when photographing animals like sharks and crocodiles at or near the surface.

Field testing the twelve inch dome

For my tests I used the Matty Smith twelve inch dome port with the Sony A1, Sony FE PZ 16-35mm F/4, Marelux MX-A1 housing with the Nauticam to Marelux 20 adapter and a Marelux 30 extension. Matty Smith's port extension recommendations are to use the extension length recommended by the housing manufacture for the largest port.

In the case of Marelux the recommended extension for the 16-35mm f/4 PZ is 50mm with the 230mm dome port. Be aware that the Matty Smith ports do not have a dome shade so extra care is needed to avoid scratching the acrylic port.

The first thing I noticed about the twelve inch port was the extra number of pumps I needed to



Florida Manatee, Silver Glen Springs, Ocala National Forest USA, Sony A1, Sony FE 12-24mm F/2.8 at 24mm, Marelux MX-A1 housing, 12 inch (30cm) Matty Smith Dome, ISO-500, F/13, 1/125th sec.

draw the vacuum, the different is noticeable compared to a 230mm port. Second was how light the housing and port were versus my Marelux 230mm optical glass port.

My tests were done in clear spring water without any flash or flash arms. In fresh water the housing tended to float dome up with very little water coming up onto the dome. Matty recommends using mask defog as the best option for preventing water droplets followed by other common methods like spit, potato juice or a combination of the both.

I found the mask defog worked well until I ran out and switched to the dunk and shoot quick method. I used a variety of f/numbers, ISO settings and shutter speeds.

I found the larger port much easier to tilt down and balance versus the 230mm glass port. I shot both landscape and portrait with ease and with little water droplet issues until running out of defog. The water droplet issue was not as noticeable because the drops do not appear as enlarged as they do with smaller ports. I was also able to easily push

the entire housing under water far enough to shoot fully submerged subjects and selfie type shots without any issues.

Like all domes and especially acrylic domes I had a number of images with the lens information reflected back into the image. The Sony FE 16-35mm F/4 has the white markings around the front element of the lens and this is always a problem. I have other lenses without this issue I intend to test but for this review I did not cover the white lettering. Ikelite makes 24 different anti-reflection rings (\$10.00 US) with different thread sizes for specific lenses to prevent this problem. I have also used flat black tape to cover the lettering. Shooting with your back to the sun can also reduce this issue which is only visible at or near the surface. The Sony PZ lens is not supported by Ikelite but I am sure one of the other 72mm anti-reflective rings may work. I intend to review the Sony FE 16-35mm F/4 PZ lens at some point but be aware that if you shoot newer Sony cameras like the A1, A7 IV or A7R V the power zoom can be set to a pair of control buttons to avoid the need for a zoom gear. I have my Sony A1 set to wide on the OK button and tele on the down arrow button which works well. The zoom speed can be set to any of eight different speeds to fit your needs. This lens has much better

image quality than the original Zeiss branded 16-36mm F/4. As a footnote I will use the Sea & Sea conversion lens when I review the 16-35 F/4 PZ but for this review it was not used because it could distort the above water part of the image. I found F/ numbers in the F/9 to F/20 range worked well with shutter speeds in the 1/60th to 1/125th range at ISO-640. I intend to followup on this review with additional lens and camera setting combinations.

For traveling photographers the Matty Smith ports present an excellent opportunity for unique imagery. Because this combination can be easily moved through the water I think that in addition to splits this would be a great combo for subjects like Whales, Whalesharks, Sailfish, Jellyfish and other critters that move around near the surface of the water. This combination would also work well for models both in the field and in a swimming pool setting.

If you are interested in more information on the full line of dome ports checkout Matty Smith's website for further details and pricing in your area of the world.

Phil Rudin
[Instagram](#)

www.mattysmithphoto.com

Don't settle for 2nd best



Film - No Filter No White Balance



Digital - No Filter Manual White Balance



Magic Filter Manual White Balance

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

www.magic-filters.com

Freediving Gorontalo

by Nicholas Kouvaras

Gorontalo lies on the northern peninsula of Sulawesi, also known as the Minahasa Peninsula. It can be reached by plane directly or through Makassar. In the old times it was known for its port and had been the centre for the spread of Islam in Eastern Indonesia, dating back to the pre-colonial era. The Province of Gorontalo has approximately 1.200.000 inhabitants 98% of them muslim and 90% belonging to the Gorontaloan tribe. One of the biggest in Indonesia.

For the diving community it is known for the Whale Sharks and the Salvador Dali Corals in the Olele Marine Park. Just 30 minutes drive from the city of Gorontalo in the area of Botubarani there is a shrimp processing factory. The waste of the factory, shrimp heads, has attracted whale sharks even before they became an attraction for local and foreign tourists. As our guide said: "Whale sharks eat little lobsters". Meaning the shrimps :-). The industry of Whale Shark watching is now using the shrimp heads to make the sightings more consistent. Still there is no guarantee that the gentle giants will show up every day. One week

before our arrival there were no whale sharks for many days. During our 4 days in Gorontalo there were 2 or 3 of them every day. One of our local guides was telling us about a day where 9 whale sharks showed up.

Our team was 4 freedivers, all based in Jakarta. We flew through Makassar and met with our 2 local guides in Gorontalo. We stayed in the city and the next morning we drove to Botubanari. We checked with the people there and we were informed that 2 whale sharks were present. We dressed up on the beach and got in the boats that would take us to the spot. 20 metres off the shore we saw the first Whale shark. We could have never imagined that the fish were so close to the shore. The huge creature just followed our boat and started eating the shrimp heads while we were getting into the water.

My previous experiences with

*Shooting from inside a crevice.
Olympus OM-DE-M5 mark III with
Olympus M.Zuiko Digital ED 8mm f/1.8
Fisheye PRO Lens behind a 4.33" Dome
port in a Nauticam housing and an Orca
Torch D900V. f/8, 1/250sec, ISO800, A
Mode*





Happy faces above and below the surface.

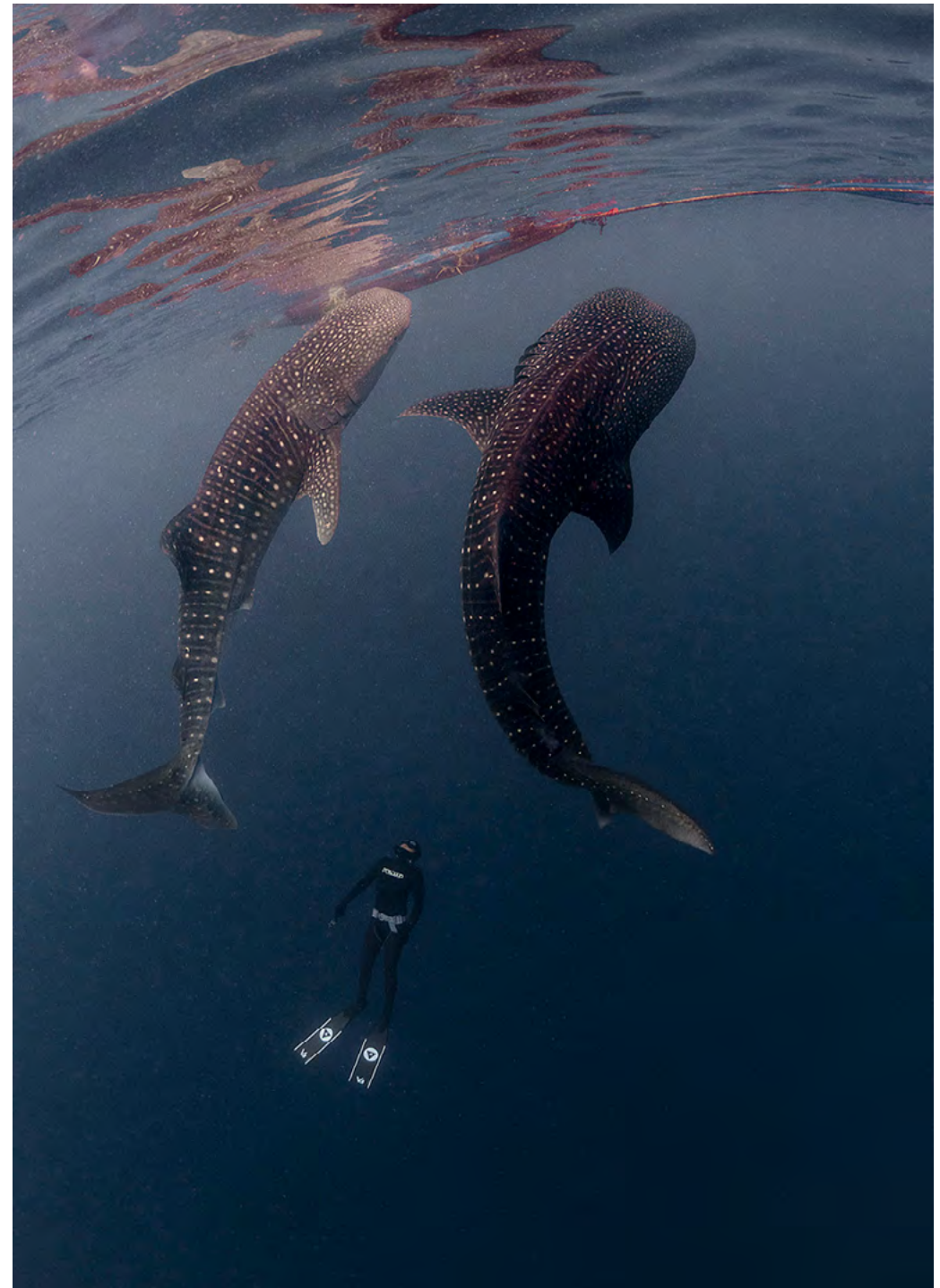
Olympus OM-D E-M5 mark III with Olympus 8mm f/1.8 Fisheye PRO Lens, 4.33" Dome port in a Nauticam housing. f/8, 1/2000 sec, ISO800, A Mode

My friend looks so small.

Olympus OM-D E-M5 mark III with Olympus 8mm f/1.8 Fisheye PRO Lens 4.33" Dome port in a Nauticam housing. f/8, 1/160 sec, ISO800, A Mode

whale sharks were very different. I had random encounters in open water just crossing paths for a few moments and I also dived in Derawan where they feed the sharks on a fishing platform about 10 minutes boat drive from the island. In Derawan it is a crazy house. Snorkelers, divers, people

with life vests all splashing next to the platform. In Gorontalo things were very calm. Even if it was the weekend we were alone in the water. Most of the visitors stayed on the boats and watched from there. The Whale sharks would eat for a while then swim in a big circle and return to eat more.





*Our guide was as excited as us.
Olympus OM-D E-M5 mark III with Olympus 8mm f/1.8 Fisheye PRO Lens behind a
4.33" Dome port in a Nauticam housing. f/8, 1/100 sec , ISO400, A Mode*

The Cathedral from the top.

*Olympus OM-D E-M5 mark III with Olympus 8mm f/1.8 Fisheye PRO Lens, 4.33" Dome
port in a Nauticam housing. f/3.5, 1/250 sec , ISO1600, P Mode*

Going from boat to boat. The moment the whale sharks circled around they gave us plenty of photographic opportunities. The other thing that surprised us pleasantly was the visibility. The waters were clear and blue even this close to the shore.

It seems that the whale sharks

visit the area when they are hungry and that there is a large population of these magnificent creatures in the area.

Before arriving I have heard a lot of arguments, for and against feeding Whale Sharks. I am not a marine biologist and I can only convey the





*What a blessing to have clear waters.
Olympus OM-D E-M5 mark III with Olympus 8mm f/1.8
Fisheye PRO Lens, 4.33" Dome port in a Nauticam
housing. f/8, 1/1250 sec, ISO800, A Mode*



*Just outside Jin cave at the Olele Marine Park.
Olympus OM-D E-M5 mark III with Olympus 8mm f/1.8
Fisheye PRO Lens, 4.33" Dome port in a Nauticam
housing and an Orca Torch D900V. f/8, 1/125 sec,
ISO800, A Mode*

feeling I got while being in the water. I felt that the fish have trained the locals to feed them more than the opposite. In Derawan there was a tension on the fish and a sense of struggle. Here the sharks were at home and we were the entertainment. Their movement was more calm, they took time to watch us and often stopped their feeding to swim with us or interact between them.

One of the benefits of having local guides was that we got to stay in the water until we were tired. Even after all the boats were gone the whale sharks kept circling around. Eventually we swam out and had a quick snack before driving to our next spot.

Just 5 minutes away we arrived at Kurenai Beach. One of the favourite dive spots in the area. Clear waters, walls, fresh colourful corals and Salvador Dali coral, widely known as Salvador Dali Sponge. It is a giant sponge that can only be found (endemic) in the waters south of Gorontalo.

Salvador Dali coral or *Petrosia lignosa* was first discovered in 1920 in Gorontalo Bay. Named Salvador Dali by Rantje Allen, an American diver, because the shape of the carved outer skin of this sponge resembles a cavity and resembles a painting entitled 'L'enigma del Desiderio' by Salvador Dali.

We also had the opportunity to dive in a small

cave. Nice to swim through and pretty photogenic. But our mind was set on taking pictures with the rare sponge. We also spotted 2 turtles but they were not open to socialising.

We had our lunch on the beach before going back to the hotel.

The evening had a surreal sense for me. Just opposite our hotel was a decent size mall. So we decided to go to the movies and watch "Black Adam". Diving with whale sharks and going to the movies at the same day was something new for me. Malls and movie theatres usually are far away from pristine corals and gentle giants.

For our second day we decided to stick to the same plan. Whale Sharks in the morning and Kurenai beach for our second dive. The second day the guys were more used to swimming with the whale sharks and we got better pictures. The second day we also had some scuba divers in the water. I don't think that it is a good idea to scuba dive there. The whale sharks spend most of the time on the surface and never go deeper than 5 metres. Snorkelling and freediving makes more sense.

On the second dive we dived on the other side of Kurenai beach, next to the port. Again the wall was magnificent and the visibility great. A Salvador Dali was at 22 metres and I could see it from the surface. After our dive we ordered fried bananas served with the local sambal (sauce). The sauce is only for the brave. Next level spiciness even for Indonesian standards. Honestly the hardest part of the second day was selecting which pictures to edit and which to discard.

On the third day we decided to visit the Cathedral and the marine park in Olele. The Cathedral is a small cave with a beautiful arc. Early in the morning and late in the afternoon it provides



*It is a cliché but I could not help myself clicking.
Olympus OM-D E-M5 mark III with Olympus M.Zuiko Digital ED 8mm f/1.8
Fisheye PRO Lens behind a 4.33" Dome port in a Nauticam housing. f/8,
1/200 sec, ISO400, A Mode*

nice sun rays. It is not deeper than 10 metres and it is very photogenic. We should have gone earlier and we should have checked the tides. After a while the current got stronger and made it hard to stay on the spot. The nice thing about the cathedral is that it is also nice outside. The rocks form small pools that are great for pictures. As I said we should have gone earlier.

Olele is further away. It is almost 90 minutes drive from Gorontalo city but the scenery, on the way, is very rewarding. Mountains, beaches and jungle are all so close together. The small village next to the Olele marine park is untouched by time and we ordered some food to be ready on our return. We boarded a small pontoon powered by what seemed to be some kind of gardening tool transformed in some magical way to an outboard.

Our destination was Jin cave. A small blue hole surrounded by the jungle with very nice rock formations and big corals. During our diving there we discovered lots of crevices in the wall and some small caves. We explored, took pictures along the wall and we allowed the caves and rock formations to frame our pictures. Fatigue eventually won. After 3 days of doing double dives everybody was super tired. We shared a wonderful lunch with the locals on the beach and headed back to the hotel.

We spent the last day sightseeing in the city, buying souvenirs and driving around with bentors before flying back to Jakarta. The bentor is the local "taxi", a homemade tricycle. Half bench on wheels, half motorcycle. Very colourful and very fun to ride.

Tips.

Hire a local guide. It makes things a lot easier and opens a lot of doors. Stay away from the sun. Sun block is not enough to protect you. People in Gorontalo are very religious. Be respectful to their culture. Check if the whale sharks are there before getting into the water. Have plenty of hard drive space. Beware of the sambal (sauce). Thank you and enjoy the Ocean.

Nicholas Kouvaras



<https://www.youtube.com/@NicholasKouvarasUW/videos>

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

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

www.magic-filters.com

Photographing Crocodiles at Banco Chinchorro, Mexico

by Gregory Sweeney

Opportunities to dive with and photograph sharks are numerous all over the world, but chances to get photographic quality encounters with reptiles is scarcer. Some species of crocodiles or alligators are too dangerous for most to do safely, but the American Crocodiles of Banco Chinchorro, Mexico are of such a nature that one can get close to them safely in the shallow, clear, warm water. This is a rare opportunity to get close to a misunderstood, rare, and dangerous marine animal in a situation as safe as possible. Getting to them is a pleasant adventure to a remote location few are allowed to visit.

This is a true adventure for an experienced scuba diver and underwater photographer.

The highlight is being in the shallow water with the curious crocodile just meters away and sitting still on the bottom with its mouth open and crooked white teeth forming a menacing grin, but like all good adventures, the journey is as noteworthy and the end goal.

The journey begins with an arrival in Cancun then traveling south almost to the Belize border to the town of Xcalak. We make our base here and enjoy a day of diving on their pristine reefs where we see schools of resting tarpons, pristine reefs, large schools of fish, and a passing manatee. These are some of the prettiest and healthiest reefs I have seen in the Caribbean area. Our 2nd day we transfer



When shooting from below, use a little strobe light to light the underside which is in shadow.

Canon 5D MKIV, Nauticam housing with glass dome port Canon EF15mm F2.8 fisheye. Inon Z-330 strobes. 1/60 sec @ f 8.0 ev -1/3. Aperture priority ISO250

to the Banco Chinchorro Marine Park where the American Crocodile population lives among the shallow islands and sea grass beds. We are 3 hours out to sea and have packed everything we need with us. Our base will be a rustic fishing hut standing over the shallow water and near to other huts housing working fishermen. We will have no signal, a small generator, hammocks, and only what we brought with us for the next two nights. This is what makes a great adventure: a departure from everyday

habits and the opportunity to tune into something different and concentrate just on the moment and what is new around you: the crocodiles and the life at the atoll.

Ecotourism done right

Most of us have traveled to a location and lamented or became angry because limits on numbers of boats and rules for encounters with

wildlife do not exist or are inadequate.

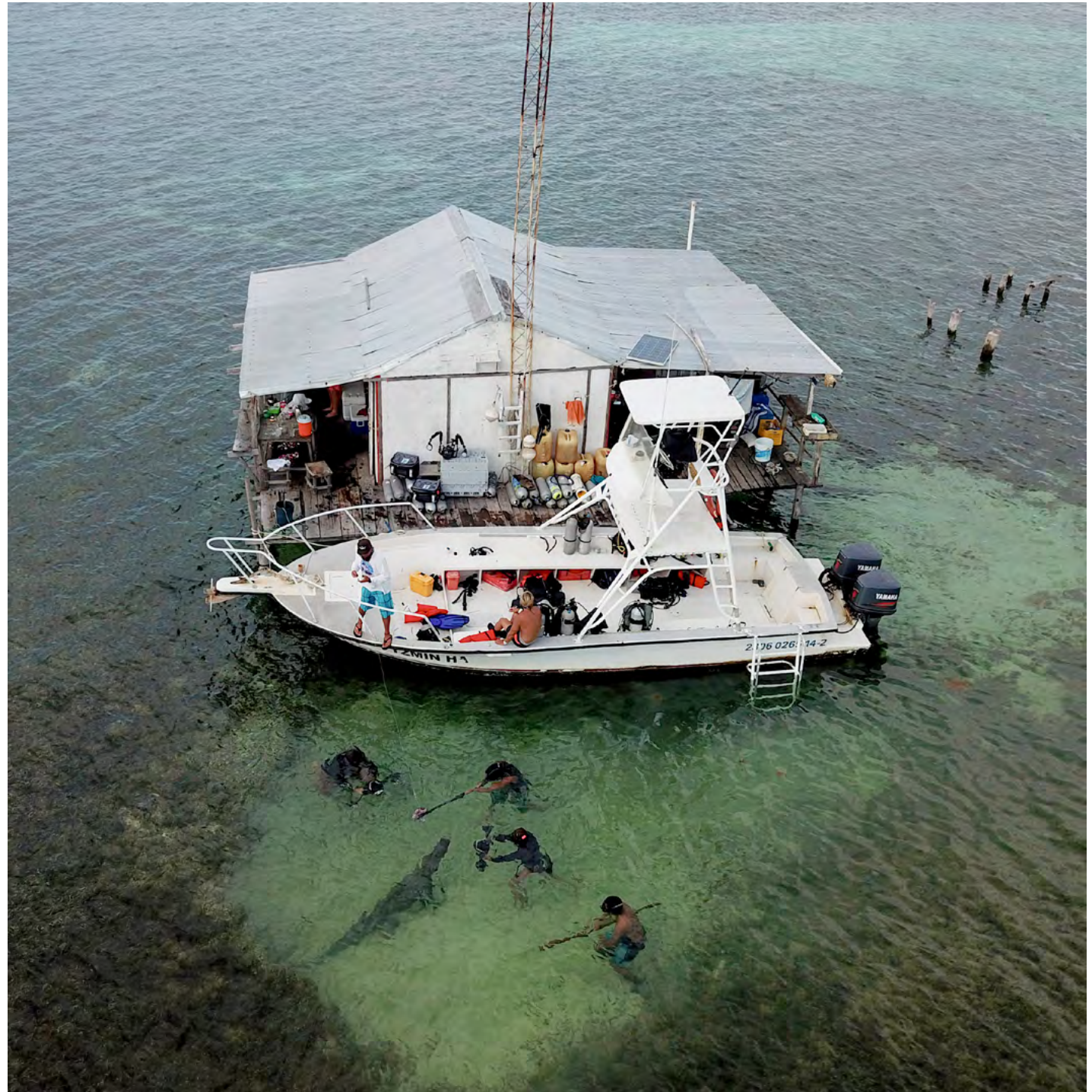
These crocodile expeditions are the example of eco-tourism done right: it has been well planned and controlled from the start, has a positive impact on the Marine Reserve where it happens, involves locals and enhances their ability to live within and protect their wild spaces.

Only one outfitter has permits to take guests and groups are limited to 6 people. An expedition to snorkel with the crocodiles at Chinchorro is supporting the local community and brings more awareness to both the area and the crocodiles. The tourism and ecological value placed on the marine reserve encourages locals to make efforts to protect their environment and live in harmony with it

The crocs live in the UNESCO Banco Chinchorro Biosphere Reserve: the largest coral atolls in the northern hemisphere. This area is a shallow mangrove swamp; the perfect habitat for the reptiles. They feed on the plentiful fish then languish in the shallows waiting the chance to get scraps from the fishermen.

The marine reserve has a problem which guests help with - the invasive lionfish. Each day we dive on the beautiful reefs on the marine reserve with the dual purpose of enjoying the reef and hunting the lionfish. Guides and guests spear and collect the lionfish for use as bait to encourage the crocodiles close to our fish hut

A drone image shows our fish hut, the boat placed so as to block croc access from one side, and the 2 guests plus croc and safety diver in the water.



and guests. We also collect extra, if possible, to use in our afternoon treat of ceviche.

The crocodiles are a stable and year-round population. The ones we encounter are averaging 10 ft but we may have a special visit from the 14ft individual. The expeditions happen in the summer months.

Safety

This activity is heavily regulated and every possible step goes into planning this trip to ensure human and animal safety. The shallow and clear water surrounding the fish hut is where we have the encounters. One or two guests plus at least one guide/handler are in the water at a time. The handlers have learned to read the croc behavior and recognize individuals.

From their years of experience, they know that the younger crocs are more unpredictable and thus the more dangerous. The older ones look fierce and threatening with their scars and missing teeth but are not aggressive and behave much calmer in this situation. The in-water guides never take their eyes off the crocodile anticipating a possible spring to action and allow the crocodile to have space so as not to feel threatened. A large plastic pipe creates a barrier between the croc and the guests in the water should the croc start

to show discomfort. It is believed that the crocs are curious but wary because a guest holding a camera and big dome port is the biggest and strangest thing they have seen in the water. They want to investigate but stay cautious.

Photography Guide

Underwater encounters with big animals usually involve moving and sometimes at great speed and unpredictably. Being ready is a big element to a successful photography session. In contrast, reptiles including the American crocodiles of Banco Chinchorro are still yet resonate a coiled-up energy like a mousetrap set and ready to go off. This is a different type of being ready for anything that involves trusting the guide to read the croc and act when needed. Even with this trust you will feel a nervous tension as you maneuver closer to the croc; this is just not something one is used to but it is possible gain nice close up and tight shots safely.

Equipment used for the Crocodile Encounters

Camera: Canon 5D MKIV, Nauticam housing with glass dome port. Lenses: Canon EF15mm F2.8 fisheye, Canon 16 – 35mm f/2.8L II USM. Strobes



Even small movements by the crocodile can look dramatic when the mouth is open and teeth are in the foreground.

Canon 5D MKIV, Nauticam housing with glass dome port Canon EF15mm F2.8 fisheye. Inon Z-330 strobes. 1/60 sec @ f5.6 ev -1/3. Aperture priority ISO250



When it is not your turn in the water, you can still get great water level shots of the crocs from the dock as their curiosity draws them in.

Canon 5D MKIV, Canon 70 – 200mm. 1/250sec at F9.0. ISO 250

Topside Lens: Canon 70 – 200mm f/2.8L IS USM (not essential, substitute a nice phone camera)

Drones are welcome: a fly over of the atoll is beautiful and the crocs can be seen in the shallows from above. A polarizer would be a good accessory for the bright days.

Strobes are allowed. I used them very lightly with just a small puff to light up the underside of the crocs. Strobes came in handy for the tarpon and manatees seen on the dives.

Try a variety of compositions to highlight the anatomy and behavior of the crocs

Pro tip: Before the trip, coat your glass dome port with a product “Rainx” used to make rain sheet off of car windscreens or for plastic dome ports use “pledge” furniture polish. This will minimize the chance of visible water drops on the dome port

More Adventures possible than just Crocodiles

Cancun is the gateway to this exciting tourism region of Mexico. Crocodile trips are also in whale sharks and giant manta season so it is possible to head over the Isla

Mujeres, the best location for reaching the whale shark aggregation, for a few days of snorkeling with the gentle giants.

Just south of Cancun’s beach resorts is an area full of Mayan ruins and other cultural features including the famous sacred cenotes (freshwater caves). Playa del Carmen is on the way to Xcalak and is central to many of the best cenotes. It also has many great diving sites of its own.

It feels amazingly lucky that just 5 hours south of the well known tourism beach resort city of Cancun is a beautiful and protected marine environment where a few adventurous people can get to know

a species that is mysterious, rare, and misunderstood. Time spent with the crocodiles is not only a fresh challenge for your photography, but also a chance to change negative ideas and false reputations about American crocodiles and other reptiles.

Being so close to rare and potentially dangerous predators is very fulfilling. For each guest it is a chance to be somewhere very special and the rare chance to be remote and live rustic for 2 days. This is a combination very difficult to find in the world of diving and underwater photography

Gregory Sweeney
www.gregorysweeney.com

Judging UPY

by Tobias Friedrich

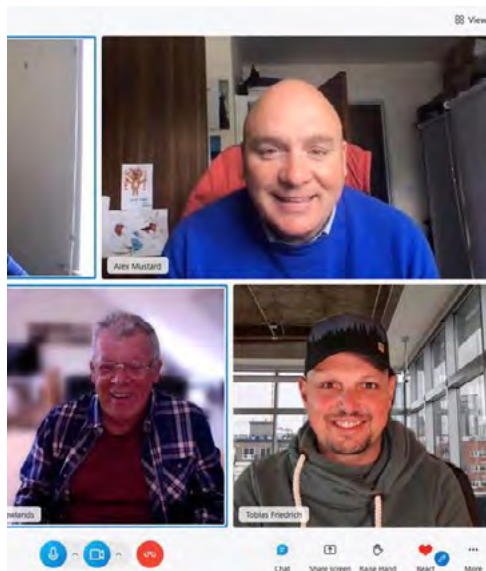
As a photographer it is not always easy to find out how good (or bad) our images really are. Our own shots are quite subjective and we tend to overrate them if a lot of effort went into creating them. The more effort we put in to an image the more we tend to like it afterwards.

Asking the opinion of other people who are usually friends or family will most likely result in a positive answer. Getting honest feedback is therefore not too easy.

I started competing in underwater photo competitions very soon after I bought my first decent camera. It was not so much about the glory but mainly to get a feeling how good my images are in comparison to other photographers. This really helped me in the beginning of my career to be more selective and to see what works and what does not.

Although I won a lot of competitions in the past there was also frustration about loosing. But it never made me miserable - it was a motivation to do better next time.

One of my biggest achievements so far was the title of the UPY Underwater Photographer of the Year 2018. This award was not only



Due to covid restrictions UPY 2022 was judged remotely but for UPY 2023 we will all be together once again.

good for the heart and glory, but also brought my career a big step forward resulting in a contract with Red Bull for two coffee table books.

Judging competitions is always very subjective. In a 100 meter run the first person to reach the line is the winner - measured and compared by time. Photographs can't be measured and are only subject to the emotion and knowledge of the viewer. So it is not unusual for one image to get a good result in one competition and in another one not even have a placing. It all comes down to the opinion of a few people, how much time they will invest and how good they are skilled in underwater photography.



When Alex Mustard approached me to ask if I would be interested to step in for Martin Edge in the judging panel of UPY it was of course a huge honour for me. It was not the first competition which I had judged so I knew about the other side. But UPY was for me always known as a competition which puts a lot of effort in their selections. When I was finally judging together with Peter Rowlands and Alex Mustard I found out that this was understatement.

In most of the other competitions the judges would get a pre selection of the best images to choose from to save some time - which makes sense. But at UPY we looked at every single

image that had been entered into the competition - with the effect that there was no chance to miss out a good image under our three pairs of eyes.

Of course, the selection is quicker at the beginning and will very much slow down at the final top ten of each category. And of course we were not always in the same opinion - which is a good thing.

Everyone of us was looking in a different way on images, depending what we have seen already in the past, what we have experienced by ourselves and where we were coming from in terms of digital or analog photography. But what combined



us was the passion for underwater photography and the ability to clearly distinguish between good and superior images.

What I really liked about the judging was to be able to favour a particular image with good arguments to the other judges. With that, all three of us were able to bring in a personal note to the judging and final ranking.

Last but not least I would like to mention that it's really special that the first ten images of each category will also receive a personal comment from one of the judges. This should really make a difference not only to present the final results but also to explain why in particular we like the image - and usually the judge who favoured an image the most would also write

the comment.

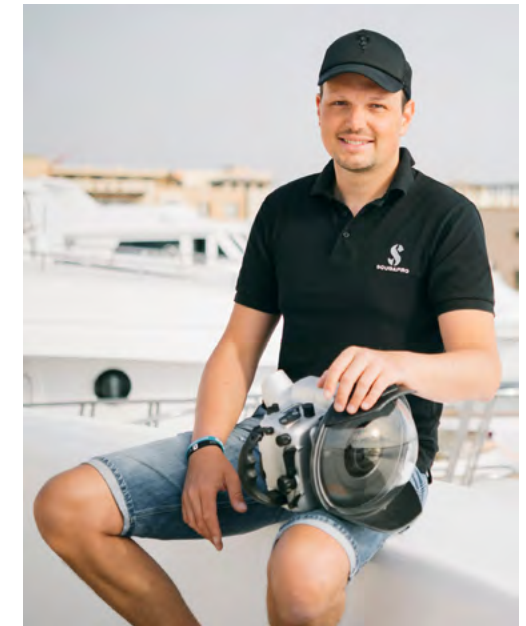
It was a great experience for me to be part of the judging team and to witness how much effort and thinking in detail went into the final decisions to be able to present a result to the photographers and the public which is absolutely solid and 100%

anonymous to us. Of course these are still personal opinions, but we tried to make them as obvious as possible - for everybody.

I'm already looking forward to see all the entries for this year and to travel to London to personally judge them with Peter and Alex together - with one or two beers - after work.

Last shoutout goes to Dan and Saeed which do tremendous work behind the scenes managing all entries, databases and sponsors prizes. Thanks so much !

Tobias Friedrich
www.below-surface.com



www.underwaterphotographeroftheyear.com

Freediving for UW Photography

by Nicholas Kouvaras

What is freediving?

In theory it is any kind of activity that takes place underwater while we hold our breath. For me it is more something like a tool. A skill set that we can use anyway we like when we are in the water.

Some freedivers like to compete and try to stay longer, go further and dive deeper. Some people use freediving to make a living out of the ocean, like the Sama-Bajau tribes in the Philippines and Indonesia. I know a lot of people who use freediving just to overcome their fear of the water. For me it was always photography. I loved taking pictures of fish when I started.

In scuba diving we learn how to use our equipment. In freediving we learn how to use our body and the mammalian dive reflex. Teaching freediving is the easiest thing in the world. Our bodies are equipped with the same mechanisms as dolphins, whales and seals. Our bodies know what to do. Our brain has forgotten. My favourite part of any course is when people realise that they can hold their breath longer than they could imagine. When the dive reflex kicks in and being in the water becomes comfortable.

How can someone learn Freediving?

Like all recreational activities in Freediving we take things one step at a time. We start with the theory. Our main focus here is to understand how



More and more freedivers are getting into UW photography. Canon EOS 550D with TOKINA 10-17mm f/3.5-4.5 AT-X AF Lens behind a 6" Dome port in a Sea & Sea housing. @10mm f/7.1, 1/125 sec , ISO200, P Mode

the body works when we hold our breath. Then we will talk about breathing. Controlling the way we breath and properly using all our breathing muscles is about 80% of freediving.

Now we are ready to get in the water. The first thing we are going to try is static apnea. The goal is time. We just lie face down, completely still in the water and we focus on our body. Relaxation is the key. The more relaxed we are, the less oxygen we

use the longer we can stay.

When we get comfortable with the breath hold we will combine it with moving through the water. We call this dynamic apnea and the goal is distance. What we try to do is to swim underwater in the most efficient way. Static and dynamic apnea practice takes place in the pool or in confined waters.

The next step is the sea. We first try what we call Free Immersion. Which is just a fancy way of



Labuan Cermin. The mirror lake is very shallow and very photogenic. Olympus OM-D E-M5 mark III with Zuiko 8mm f/1.8 Fisheye PRO Lens behind a 4.33" Dome port in a Nauticam housing. f/4.5, 1/400 sec, ISO800, P Mode



Giant Manta in Nusa Penida. Olympus OM-D E-M5 mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO Lens behind a 4.33" Dome port in a Nauticam housing. f/8, 1/30 sec, ISO640, A Mode

saying pulling down and up along the line. We use the guide line to pull ourselves down and back up. It is the most controlled way to dive and a great way for practising our equalisation.

Equalisation in freediving is a bit tricky. The head down position, the speed of the descent and the short supply of air require a bit of practice before we get a good rhythm.

The end goal is to be able to dive down using our fins and swim back

up. We call that a constant weight dive. Yes, I know, lots of fancy terms. This is the last thing we practise along with the safety drills.

Why would a uw photographer learn to Freedive?

90% of the time taking pictures UW is a lot easier on Scuba but there are cases where it is better to do it on breath hold:

UW modelling in a pool or very

shallow waters. Communication here is very important. Being able to talk to your model after each shot and show the shots makes things a lot easier.

Diving in really remote areas or from small boats. When you are exploring new areas it is not always easy to have a compressor around. Carrying gear through a Jungle or down a cliff might not be possible. Getting into the water with big surf can be tricky with all the scuba equipment.

Big Marine life. Whale sharks, Whales, Giant mantas, Dolphins e.t.c. Most of the shooting happens close to the surface and mobility is more important than dive time. Being able to be in the right spot at the right time and getting the right angle is very important.

Even when we scuba dive there are benefits to having good freediving skills.

Learning how to control your breathing will do wonders on your

buoyancy control.

Moving better through the water will help you move quietly and get closer to marine life.

Relaxation improves focus and peripheral vision. Both key elements to UW photography.

All the above reduce drastically air consumption.

What are the advantages of freediving in UW Photography?

Quiet Mobility. Moving through the water is very smooth. You can swim faster and with a minimal footprint. Getting closer to marine life is a lot easier.

You can go up and down all day. You can freedive all day. If you are not diving deeper than 30 metres, a very simple rule of thumb is keeping your surface intervals twice as long as your dive time. With that in mind and if you keep yourself well hydrated you can spend tons of time in the water.

Exploring. You can cover more distance and spend more time looking for interesting spots.

Especially when the visibility is good you have a lot more chances of discovering photogenic places and marine life.

Posing. If you want to be in front of the lens, trust me you look a lot better without the scuba gear.

What are the disadvantages of freediving?

Depth and dive time. The deeper you go the less time you have at the bottom. Normally the bottom time of a freediver is measured in seconds.

Need for minimalism. Big cameras, Big ports, Long arms and Multiple light sources are not possible. Small cameras, fisheye lenses behind small ports and using the natural light is usually the



Students finishing their course. Olympus OM-D E-M5 mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO Lens behind a 4.33" Dome port in a Nauticam housing. f/8, 1/250 sec , ISO640, A Mode

way to go in freediving.

Need for intimacy with your camera. Short bottom times and low oxygen levels are not the best combination to change settings in your camera. Set the camera on the surface and adjust according to the previous shots.

Macro is possible but not fun. I did it a couple of times out of spite because people told me it is

not possible but I am not looking forward to doing it again anytime soon.

Fatigue. Yes it is tiring. You can dive all day but you need to be really fit if you want to spend more than 2 hours in the water.

Cold. Freediving wetsuits are designed with comfort in mind. If you are diving in cold waters your time in the water is limited by hypothermia. Dry



Behind the scenes @underwaterstudio.jkt. Olympus OM-D E-M5 mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO Lens behind a 4.33" Dome port in a Nauticam housing. f/11, 1/200sec, ISO400, A Mode

suits don't work in freediving.

Regardless of how you dive, being in the water is magical. Sharing these magical moments makes the experience even better. Enjoy the oceans and take great pictures.

I am a freediving Instructor based in Jakarta Indonesia. I was born and raised on the island of Paros in Greece. I swam, sailed and dived since I can remember. I got my first UW camera in 1978 at the age of 9, a Minolta Weathermatic. I never stopped taking pictures after that. I always Freedived and have been the captain of the Greek National team for some years. But I found my calling in teaching and training. I became a full time Instructor in 1998. I also worked for a while as a freelance photographer for Greek diving magazines but most of my photography happens when I teach. I always take pictures of my students. I have worked in Athens, Crete, Kalamata, Bali, Cebu, Menorca and now in Jakarta.

Nicholas Kouvaras
[Instagram](#)



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Welcome back to travel

by Paul 'Duxy' Duxfield

2022 has been a busy year for me, and I guess it's felt even busier as those of us involved with travel have had to come back up to speed after a couple of years of no travel at all.

For me it started back in November 2021 with a return to Egypt, but then with a vengeance in February and March '22 with an extended stay in Belize as I had to step in for a colleague who had come down with Covid.

And from there it was full steam ahead for the bulk of last year with, for me, a record number of days away in 2022, all over the planet.

Alongside my dive tours I have been running a lot of snorkelling trips this year, and will be again for the foreseeable future, and they've provided me with a great opportunity to shoot a lot more with compact more manageable choices, so I made a conscious decision at the start of last year to really get to grips with the tools that a lot of my new clients use, like Olympus Tough's and also the newer GoPro's (10's and 11's) which I've been particularly impressed with, and not just for video either.

There's ways to squeeze the maximum out of these little marvels for stills shooters too, but I digress, and I'd really like to concentrate this article on a magical place I had the very good fortune to visit in October and share with you all my feelings about the location and not only from a photography





point of view either.

Bunaken Oasis is a diving and spa resort in Northern Sulawesi, Indonesia, and is a place I've been meaning to visit ever since they opened.

I have to declare that I have a previous connection with the owners Simon and Elaine Wallace, as they came on a couple of my early Photo Workshops and so I was very keen to see what they would come up with when they first announced that they were thinking of building a fully fledged luxurious Indonesian resort employing lots of local people and with environmental ethics and sustainability at the very centre of their business model.

They started with a complete

blank canvas with which to create their vision on Bunaken Island itself, and spoiler alert, they appear to have realised their goals, and some.

Bunaken and the Coral Triangle

As a place to build a luxury resort for divers and snorkelers then at the vibrant beating heart of Bunaken Marine National Park isn't a bad location to start.

For those of you that aren't familiar with the Bunaken area it's positioned at the centre of the Coral Triangle that covers the countries of Indonesia, Malaysia, Papua New Guinea, the Solomons and the Philippines, and is famed for being the

most coral dense location across the planet.

And all those corals, along with the mangroves provide a home for a vast diversity of creatures all across the living spectrum.

It's often referred to as the Amazon of the seas, such is its importance to marine biologists.

The Bunaken Marine park itself which was founded in 1991, spans nearly a 1000 square kilometres of protected environment, with a more than 90% marine environment with a proliferation of hard and soft corals, nearly 400 species up to date,

with new species being discovered regularly.

There's around 3000 species of fish that make this place their home, a proliferation of other marine organisms including nudibranchs, crustaceans and molluscs and more turtles than you could possibly shake a snorkel at, alongside occasional larger visitors like whales and dolphins that are able to feed on the bounty that gets carried in upwellings from the huge underwater canyons that separate the islands.

On my first visit to the area around 15 years ago, I was



overwhelmed with the choices presented to me as an underwater photographer, but even if you're not armed with a camera it's an absolute feast for the visual sense, and not just below the waterline too, the skyline is punctuated with tropical rainforest and volcanoes.

So to be surrounded by all of this cosseted within the comfort of a resort like Bunaken Oasis really takes the experience up a notch.

Bunaken Oasis Dive Resort and Spa

I've stayed in a lot of Indonesian diving resorts, and they've all been

really good at serving the underwater photographer and the service has been excellent, but nothing I've experienced thus far prepared me for how well, Bunaken Oasis was able to meet the needs of underwater photographers and all those in need of a stunning location to relax and unwind.

These journeys though start at the airport and after being efficiently picked up at Sam Ratulangi Airport in Manado, we were whisked off to a small private ferry port and onto one of the resorts locally styled dive boats for a short ride across to the resort itself.

Upon disembarkation you meet the staff and make your way

to the Long House, a really beautiful reception that is open and airy, all very stylish and classy.

So whilst sipping a welcome drink we filled in our forms, and then were shown to our personal villas, passing the impressive pool area

These villas have been designed like the rest of the resort with absolute comfort in mind.

And as well as the centrepiece, a fully netted four poster, there's every possible amenity at hand.

Your own hot and cold water dispenser, an automatic coffee machine, quality furniture that's not just there as decoration, even if it does

look and feel gorgeous, there was even a tablet loaded with fish guides and a Bluetooth speaker for your tunes.

There is of course a wonderful bathroom exactly as you'd expect.

My favourite feature of the villas though was the huge verandah and balcony that overlooks the resort, and a great place to look out towards the dramatic horizons of North Sulawesi with a cuppa, or a beer in hand.

And they've thought of everything, an example of which would be the drop down storm curtains that envelop the verandah in case the mercurial tropical weather



takes a turn for the worst.

Marianne a fellow traveller and underwater photographer said of the villas that they were “magical and like a mini version of the bigger resort itself”

Elaine one of the owners is a very keen underwater photographer so it's no surprise that the facilities for underwater photographers have been chosen very wisely.

The camera room is very spacious, with individual cubicles with more than enough power points, the air inside is climate controlled.

You can even leave all your AA strobe batteries at home if you like as they have a lending service, which

all they ask for you is a voluntary donation to a local charity.

The camera room is located logically for you to prep and store your kit there, as it's just off to the side of the Long House which you will always pass through on your way to and from the boats.

Divers and snorkelers inevitably build up an appetite, and the restaurant on site is truly world class, and you won't be disappointed with breakfast, lunch and dinner.

And they will happily cater to all needs, and whilst eating you'll enjoy a fabulous view across the water.

And after a days diving you'll probably be wanting to unwind and

share some of the days exploits over a beer or a cocktail before dinner, so located just below the restaurant is a well stocked bar and a very attentive barman.

Underwater Photography

Ok, I'm assuming that the majority of the folk reading this are divers and underwater photographers.

And so I'm sharing a few pictures that I took in the short time I was there, on the world famous walls of Lekuan's 1,2 and 3.

I didn't spend enough time to switch over to my macro lens, but rest assured after diving this area many times there are more than enough macro opportunities here, in fact a lot of sites really can rival nearby Lembeh, so it really is a given that whatever you like to shoot, this place can deliver up macro and wide options aplenty.

In fact the recently discovered Pontohi Pygmy Sea Horse was found here, it's named after the renowned dive guide Hence Pontoh who brought this tiny marvel to the attention of the world and who works at the resort.

A place for everyone

Tech divers are well served here too with a dedicated tech diving facility for those that want to explore the walls for deeper and longer.

This fabulous resort really does deliver from every possible angle for the underwater explorer, however unlike a lot of resorts in this part of the world, I'd suggest that it is also a great place for people who'd just like to relax in first class surroundings, their every need catered for.

So if you've a partner or friend who doesn't normally accompany you on a dive trip because the resort was very focussed upon the divers needs, then I'd say that this is possibly the best place to bring them along and whilst you're diving they can enjoy a relaxing spa treatment or lounge around the beautiful infinity pool.

A win win for everybody concerned.

I can't wait to go back.

Big thanks to Georgie Bartlett who is based in the UK and organised my trip, and of course to Elaine and Simon Wallace who made the trip possible.

Paul 'Duxy' Duxfield

www.bunakenoasis.com

Don't settle for 2nd best



Film - No Filter;
No White Balance

Digital - No Filter;
Manual White Balance

Digital - Magic Filter; Manual
White Balance

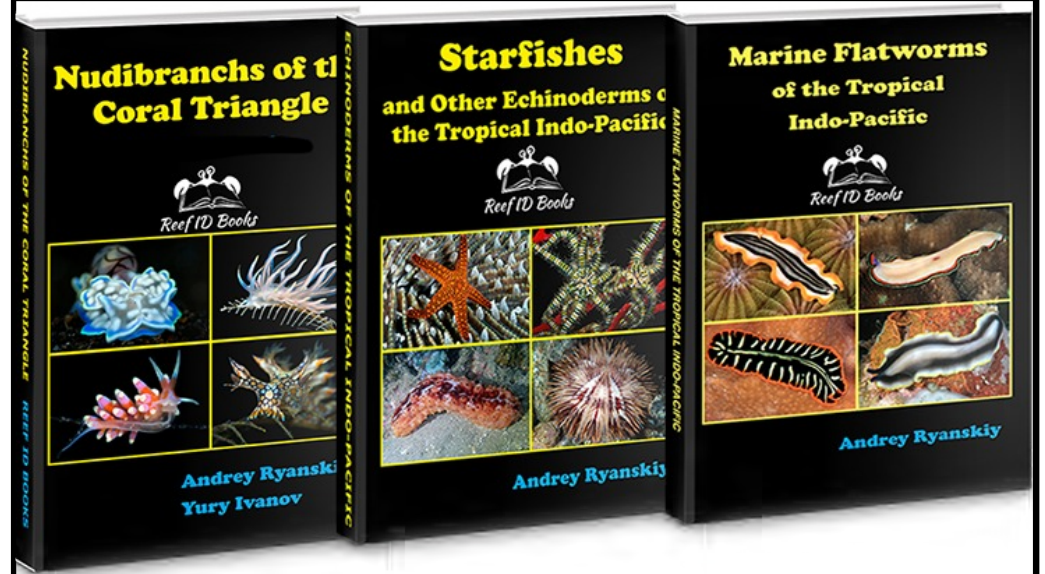
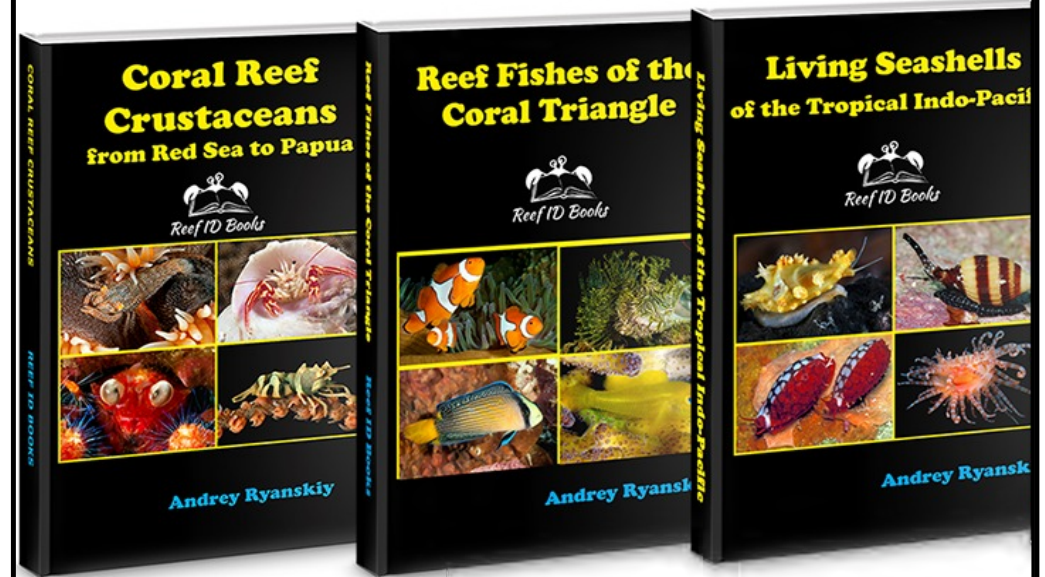
Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping 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.

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Marshall's Mysteries 7

A



© Colin Marshall / FLPA / Minden

Seraya, Bali, Indonesia

animal about 1 cm across

Do you know what these animals are, or what they are doing? Have a guess – answers on page 61.

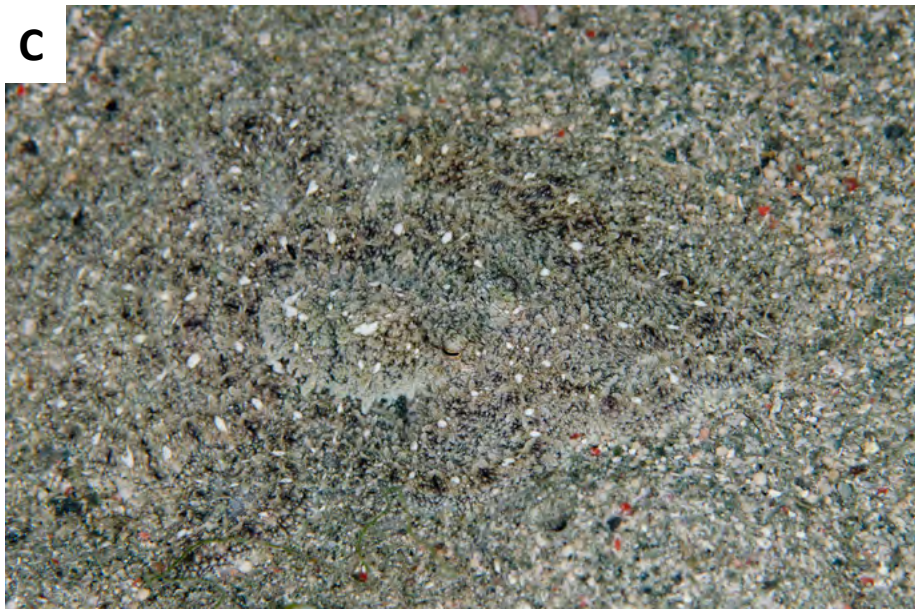
B



© Colin Marshall / FLPA / Minden

Lembeh, Sulawesi, Indonesia
image about 20 cm tall

C



© Colin Marshall / BluePlanetArchive

Komodo National Park, Indonesia

image about 20 cm across

D



© Colin Marshall / FLPA / Minden

Lembeh, Sulawesi, Indonesia

image about 40 cm across

Guidelines for contributors

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

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

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

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

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

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

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

How to submit articles

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

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

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

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

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

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

Marshall's Mysteries 7 - Answers

A

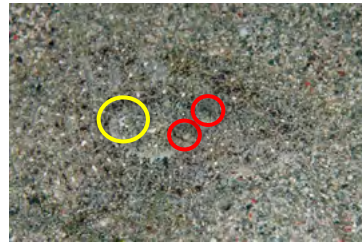


Kingfisher-like Sea Butterfly (*Cymbulia peronii*), flying by during a Blackwater night dive.

A Pteropod, a pelagic sea snail (mollusc) that follows its prey, ie plankton, drifting up to the sea surface during the night, returning to the safer depths (deeper than 100 meters) in the morning.

The "wings" are a modified gastropodal "foot". Interestingly, it is actually swimming backwards, ie facing the opposite direction it is moving in. If under attack, it reverses direction to escape at a (relatively) incredible speed of 7 times its body length *per second*.

B



White-V Octopus (*Abdopus* sp) exquisitely camouflaged in sand.

Image below is of same species, hunting on black sand, with extended tentacles.

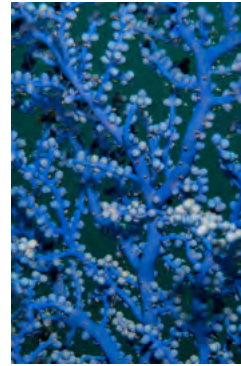
Diagnostic characteristics are the spots on the body and the "V" on the head (circled in yellow in both images along with eyes in red). However, these markings are not always obvious on these highly changeable octopi.

Abdopus sp octopi have been observed "walking" on sand, ie in air, to access separate rock pools in exposed intertidal flats.

Kawashima et al wrote in the *Biological Bulletin* (Feb 2020) regarding the ability of *Abdopus aculeatus* (the Algae Octopus) to recognize objects, both real and virtual (ie images on a screen).

This intelligence is implied by the fact their brain sizes, relative to their body, is similar to higher vertebrates (ie some mammals).

C



Blueberry Gorgonian Fan (*Anthogorgia* cf *caerulea*, previously *Acalycigorgia* sp).

Blue is a relatively rare color in nature. Evolutionary reasons for the blue coloration can be confusing as it may be the resulting *smell*, as opposed to the actual color, that brings the advantage for the coral. In this case the blue is from guaiazulene, a crystalline hydrocarbon.

The little "bugs" on the coral are amphipods (crustaceans), aka sand fleas, similar to the Ladybug Amphipod (*Cyproideidae* family) shown on the right (there are c. 10,000 amphipod species (mostly marine), out there). These amphipods are likely suspension feeding, ie using the coral to catch plankton.



© Colin Marshall

Seraya, Bali, Indonesia

More detail on this coral can be found on pages 134-35 of "Indo-Pacific Corals" by Joe Rowlett.

D



Trapezium Horse Conch (*Pleuroplaca trapezium*) attacking a Cockle (*Acrosterigma* sp) on black sand during night dive; a very slow-moving assassination.

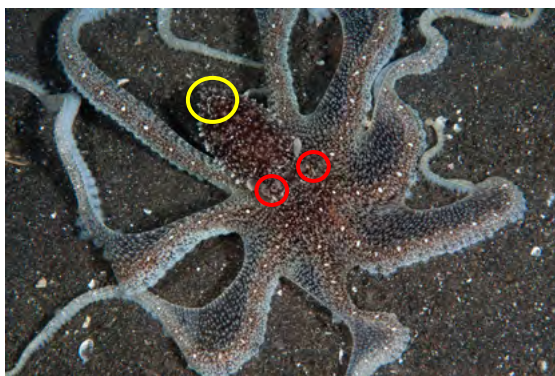
These seashells can be found on pages 126 and 242 of "Living Seashells of the Tropical Indo-Pacific" by Andrey Ryanskiy.

The predatory Conch attacker is shown more clearly below.



© Colin Marshall / FLPA / Minden

Lembeh, Sulawesi, Indonesia



Lembeh, Sulawesi, Indonesia

© Colin Marshall

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(s)

I had been at the Atlantis Resort in Dumaguete, Philippines for several days and had shot harlequin ghost pipefish, *Solenostomus paradoxus*, on nearly half the dives so I almost passed on this tiny one.

The guide who had pointed it out was hovering above so I wanted to pull the trigger a few times to let him know I appreciated his tireless efforts in locating subjects for me.

It was not until I got back home to Hawaii and was going through images that I saw not one, but two brittlestar hitchhikers wrapped around the pipefish!

Brittlestars are tasty morsels for many predators on the reef and for this reason they only venture out on the reef at night and stay completely hidden during the day. I have never seen this behavior or even another photo of this partnership. I assume the brittlestars get free transportation, although, like a dog chasing a car, what do you do when you catch your ride? To drop off the pipefish would make them an easy snack for the many nearby fish.

Regardless, I was pleased my guide had pointed out this individual.



David Fleetham
www.davidfleetham.com

Shot with a Canon 5D mark IV and a Canon EF100mm macro lens, 1/125 sec, F22, ISO 320, in an Ikelite dry-lock housing with twin Ikelite 161 strobes set to underexpose by 2/3 stop on TTL in the Philippines.

**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