



# 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

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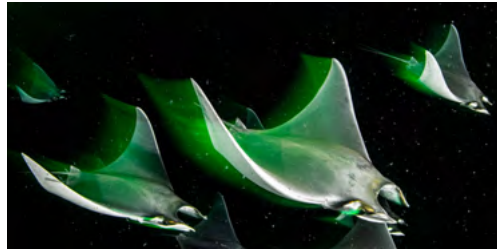
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# Underwater Photography

A web magazine

UwP135 Nov/Dec 2023



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Underwater Photography 2001 - 2023

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## Our community

Without wishing to make it sound like an alternative cult, I have always tended to refer to us as a community. A like minded bunch of mild eccentrics with a common interest in underwater imaging.

Our community consists of all sorts, from all corners and with all levels of expertise and, in the main, we are happy to pass on whatever capabilities we may have for the benefit of newcomers.

Socially we have two main online sites in which to impart this help and knowledge as well as hear about what's new, what's up and coming and what's the best places to go.

Unfortunately, recently, a situation has come to light which has tainted our community; this is extremely sad for everyone and especially so for those affected financially by the alleged activities of Adam Hanlon, the owner of Wetpixel.

There has been a great deal of coverage online so, if this is news to you, there is plenty of information out there but I don't intend to add to it. Suffice it to say it is time for the legal process to be hired to hopefully restore finances or achieve restitution but it has left an embarrassing stain on our community which I think, will take a long time to get over.

# Editorial

## OM TG7 & OM RC

Apologies for the rather odd title but the OM refers to the renaming of the Olympus brand from Olympus to OM Digital Solutions (shortened to OM) to convey that they are not just about cameras anymore.

I'm sure they had their reasons and I'm also sure the focus groups gave them reasoned and reassuring feedback but it doesn't work for me. It's why all other major camera brands have names - Nikon, Canon, Sony to name the big three - that works for me.

But regardless of what name they want to use we should be very grateful to OM for continuing to cater for us underwater photographers from beginner to advanced. The TG7 tough camera is an amazingly well specified 'underwater' camera capable of operating solo down to 15 metres and then up to 45 metres in a very good value for money and performance polycarbonate housing.

In addition most OM cameras benefit from the RC system of flash exposure control and this has been taken up by Sea & Sea in their latest YS-D3 DUO strobe to provide this precision underwater.

IMHO, OM is great. LOL.

## Homage

As a young underwater photographer of the 70's I have lived through what I believe were very evolving and therefore very exciting times in underwater photography but times change and things move on, you say, and you'd be quite right.

But it heartens me to see examples of today's manufacturers tipping their caps to the camera designs of that era - Nikon's gorgeous Z fc and OM's homage to the Olympus OM1 - the..... OM1. The Nikon Z fc was inspired by the celebrated Nikon FM2 SLR film camera from the early '80s, the Z fc mirrorless camera boasts authentic design details that have been meticulously re-created: from the control dials to the round viewfinder and the classic Nikon logo engraved on the pentaprism.

Only those who handled and produced images with these cameras will understand what on earth I am going on about but we had perfect ergonomics at our fingertips and it's reassuring to see that 'what goes round, comes round'.

To combine the best traditional design with the capability of modern digital is, to my mind, a marriage made in heaven.

## Quick Takes

Avid readers will no doubt have spotted a new section in this issue of UwP called 'Quick Takes' and, for those that haven't, it's on page 57.

The idea behind it came when regular and much appreciated contributor David Fleetham sent me an idea and images that didn't quite fit either the 'Parting Shot' or 'My Shot' Sections. More than one image was needed firstly to establish the scene and then two images were needed for the 'before and after' shots. The result is a kind of short story on a single page.

The thinking behind all of these Sections is to encourage readers to submit a short piece of text together with a relevant image or images. It's not War & Peace, not too serious and not judgemental image quality wise. Just short slices from every day dives that deserve highlighting rather than stored on a hard drive and in the mind for no one else to see or appreciate.

That seems like a good idea to me.

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

# News, Travel & Events

Join us at the 2024 Digital Shootout in Little Cayman  
June 15-29, 2024



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. Enter your best images in the final contest to win trips, gear, and more from our great sponsors.

We have a total of 40 air-conditioned, spacious rooms situated in two-story 'palm-tree height' buildings and surrounded by lush tropical foliage.

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

## Marelux display in Times Square



Welcome to the bustling and vibrant iconic landmark, Times Square in New York City!

We are excited to announce that Marelux, associated with UPY (Underwater Photographer of the Year), is here to extend a warm invitation to join UPY 2024!

Founded in California USA, Marelux has grown to become a front-runner in the expansive domain of underwater photography. Every product we develop, from our industry-leading mirrorless camera housings to state-of-the-art snoots and strobes with patented design, is a testament to our commitment to innovation and excellence.

[www.marelux.co](http://www.marelux.co)

MAKE WAVES THIS CHRISTMAS

GIFT UNDERWATER PHOTOGRAPHY ONLINE COURSES

from 99 AUD from 64 USD

on THE UNDERWATER CLUB

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

## Could you be Underwater Photographer of the Year 2024?

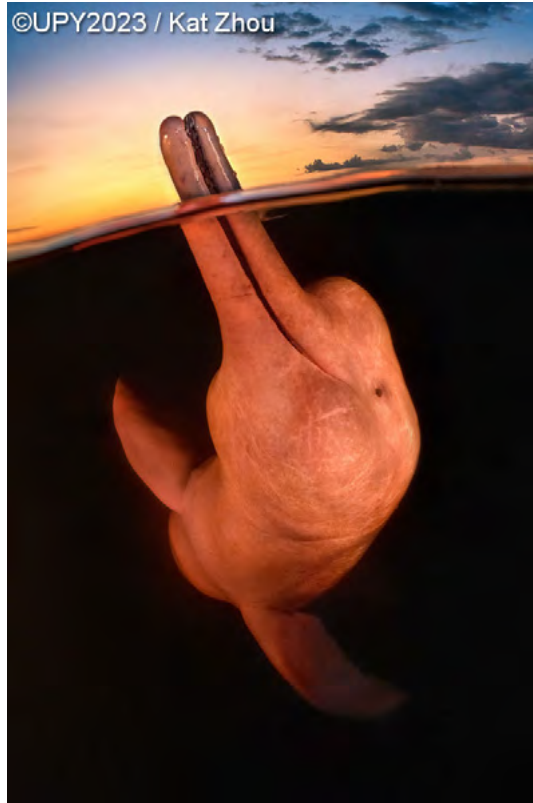
The search is on for the world's best underwater photographs. UPY2024 - the Underwater Photographer of the Year 2024 contest opens for entries on 1st November and closes on 5th January 2024.

The contest is widely regarded as the world's leading underwater photography competition, attracting thousands of entries, with the winners showcased around the world in the mainstream media. The previous edition was won by Kat Zhou, from the United States, with her Amazonian dolphin photo 'Boto Encantado'.

Chair of the judges, Alex Mustard said "the previous edition of UPY received our biggest ever entry, with 546 underwater photographers submitting almost 6000 photos. That's a huge jump up from the 2500 images we received 10 years ago when this contest was re-born.

The 2024 edition is the tenth UPY since this contest was relaunched, although UPY traces its roots back to 1965, when British photographer, Phil Smith was named the first Underwater Photographer of the Year."

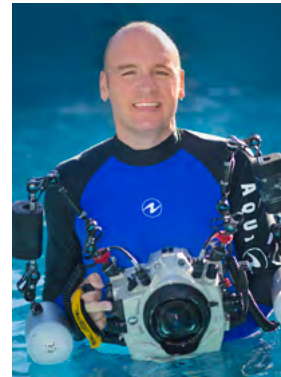
UPY is proud to announce continued support from our category sponsors; The Crown Estate, the Save Our Seas Foundation and



Marelux. We are grateful to Marelux for recently promoting UPY on the digital billboards in Time Square, New York.

To celebrate 10 years of the modern UPY we are planning a standalone award ceremony in central London, an exhibition of the iconic winners from across the 10 years of the competition, as well as our normal presentation of prints at the Go Diving Show in the UK and exhibitions in both the UK and overseas.

UPY is an annual competition that celebrates photography beneath



the surface of our oceans, lakes, rivers and even swimming pools. Today the competition is truly international and has 13 categories that test photographers with themes such as Macro, Wide Angle, Behaviour, Wreck and Conservation photography, as well as four categories for photos taken specifically in British waters. The contest incorporates a bespoke results system, providing feedback to

the photographers on how far through the contest every single image has progressed, so every entrant benefits from taking part.

The experienced judging panel consists of photographers Peter Rowlands, Tobias Friedrich and Alex Mustard who will meet in person to judge every image entered into UPY2024.

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

# Sperm Whales, Dominica

March 2024

In Dominica, island paradise and congregations of sperm whales combine to thrill underwater photographers. Not well known, this small Caribbean rainforest paradise is home to a population of sperm whales all year around.

The jungle covered volcanic peaks plunge thousands of meters down into the ocean making just the conditions sperm whales love. The rich nutrient run off from the island provides a food chain to support the whales and their stable diet of deep-water squid as well as good conditions for many other marine species. The beauty of this island alone is reason enough to visit. Island treasures greet the visitor in the form of bird life, hikes to hot pools and waterfalls, gorgeous views of sunsets over the ocean, while staying among friendly hosts.

In March of 2024 Gregory Sweeney Photography has two back-to-back permits in place for in water encounters with sperm whales in Dominica.

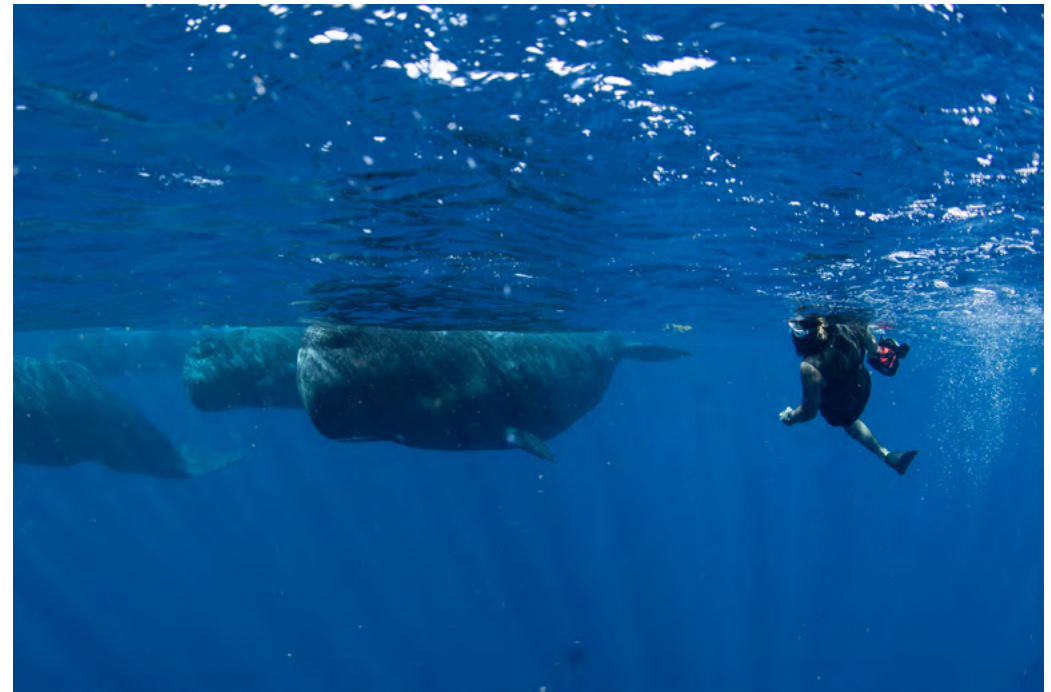
Guests will enjoy 5 full days on the water and accommodations on the water in Roseau. Our outfitters are among the most experienced in



Dominica.

The island values its terrestrial and marine wildlife. Rules of encounters, permit processes, and involvement of local communities are all informed by international standards and strictly enforced.

Permits are written for a maximum of 6 guests per boat giving guests ample time in the water and space on the boat. We use locally owned boats with local captains and guides and our tourist money stays in Dominica to benefit the whales and



*The resident sperm whales are mostly females in extended families of grandmothers, mothers and daughters all working together to protect and raise their young.*

the island's economy.

The resident sperm whales are mostly females in extended families of grandmothers, mothers and daughters all working together to protect and raise their young. We encounter them at the surface where they are resting and often napping between their deep dives to get squid meals.

When encountered, they are near the surface moving slowly and resting in groups. The water is warm so only light wetsuits are necessary and most

use either close heel fins or longer freediving fins for the snorkel.

The weather in Dominica in early March is mild and this month one which has the highest recorded sperm whale populations. Visitors are encouraged to stay after the whale adventure to take in the beauty of the hiking trails and the trails up to the natural hot pools.

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



Sperm Whales in Dominica

*Underwater Photography Adventures*

Get details on my website

GregorySweeney.com

Striped Marlin Sardine Run & Baja Mexico Diving

## DPG Masters Underwater Imaging Competition 2023 Announced

DPG is excited to announce the launch of the DPG Masters Underwater Imaging Competition 2023.

This long-established and widely respected contest celebrates the splendor of the oceans and the challenging art of underwater photography and video. The organizers call on underwater shooters of all levels, from novice to professional, to compete in what has become the “World Championship” of international underwater imagery events.



DPG Masters 2022 “Best of Show” winner: Martin Broen

There are prizes worth more than \$75,000 in total. Entrants compete for prizes in eight categories—Traditional, Macro, Wide Angle, Over-Under, Conservation, Black & White, Blackwater, and Short Film—with the top image among the category winners receiving an additional cash prize of \$1000.

Organizers Joe Tepper and Ian Bongso-Seldrup issued the following joint statement:

“With the Masters Underwater Imaging Competition being among the most prestigious contests in the underwater imaging world, we’re expecting to see another flood of incredible pictures. Our judging

panels always have their work cut out for them, and we’re sure they’ll have a challenging time choosing the winners this time around. We’re excited to see what jaw-dropping images and videos you’ve captured!”

As well as the coveted prizes, there is also huge status and kudos in being placed among the finalists. The selected winners are the world’s best underwater shooters, judged by an all-star panel. Their images and videos will expose millions of dive, travel and photography magazines and websites to their work worldwide.

The organizers are once again pleased to announce that 15 percent of entry proceeds will be donated to marine conservation efforts.

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



**World Shootout Underwater Photo Grand Prix**

Final entries for World Shootout

Calling all photographers: final entries for the World Shootout close on November 21st!

Share your images with the world and compete for cash prizes, exhibitions in printed and digital albums, international media coverage, and dreamy prizes.

Our global jury is eager to see your work, so submit your entries today!

Deadline: Wednesday, November 21st

<https://www.worldshootout.org/cpp/Competition-2023>

Could you be this year's winner?

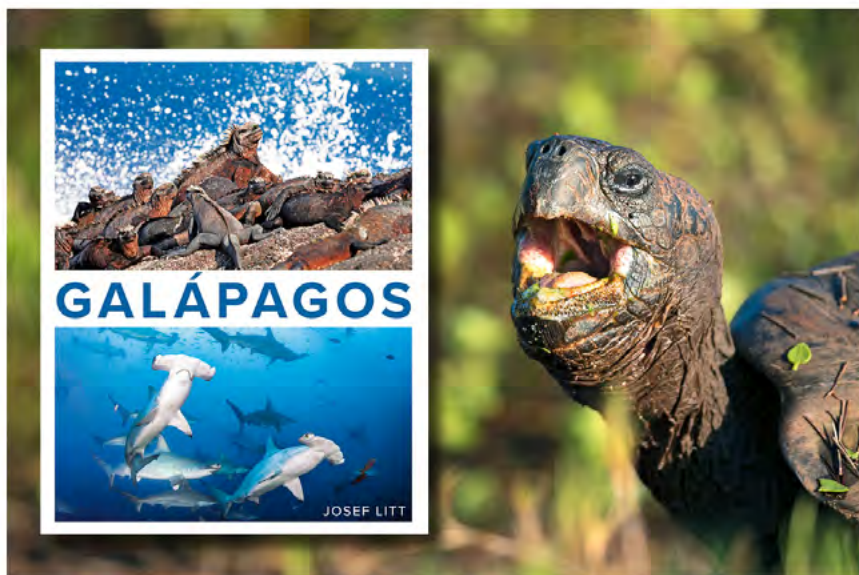
**9 challenging categories:**  
Amateurs, Best 5 images, Wide Angle  
BEST PICTURE OF 2023  
Black Water, Environmental & Conservation  
Video Clips, Macro, UW Fashion

How Can You Join?  
If you haven't registered yet, you can do so by [clicking here](#)



## GALÁPAGOS Travel Guide Goes Online for Free

I started publishing my GALÁPAGOS Travel Guide Online for free. I hope it will bring joy and information to many and benefit the islands in the end. Many things change, and I hope to update the content as we go. It is a hefty book, and I am publishing it chapter by chapter. The first one, Galapagos on the Map, is online now. Be patient, it will take some time and effort.



Check it out!

[https://litt.cz/online-galapagos-travel-guide/?mc\\_cid=d3c4c4181f&mc\\_eid=12f743db89](https://litt.cz/online-galapagos-travel-guide/?mc_cid=d3c4c4181f&mc_eid=12f743db89)

## UnderwaterPhotography.com 2022/23 winner Glenn Ian Villanueva

The UnderwaterPhotography.com photo contest is the longest running and most prestigious online, or off. If you want to make a name for yourself it is THE place to do it. One of our medals is the reward for all the hard work underwater photographers put in chasing those great shots in far-flung destinations. It's the industry's most coveted prize because it says you succeeded in the most competitive environment there is, against the top talent of the moment.

2022 World Champion Glenn Ian Villanueva posted consistent incredible shots to the competition throughout the year. Its amazing to see how in a matter of a few years he upgraded cameras and became a top-notch underwater photographer. We are proud to have him as our world champion.

Who is Glenn?

I was born and raised in Dumaguete City, Negros Oriental, Philippines.

I am a certified public accountant (CPA) by profession and started scuba diving back in 2015 and got immersed into it when underwater photography



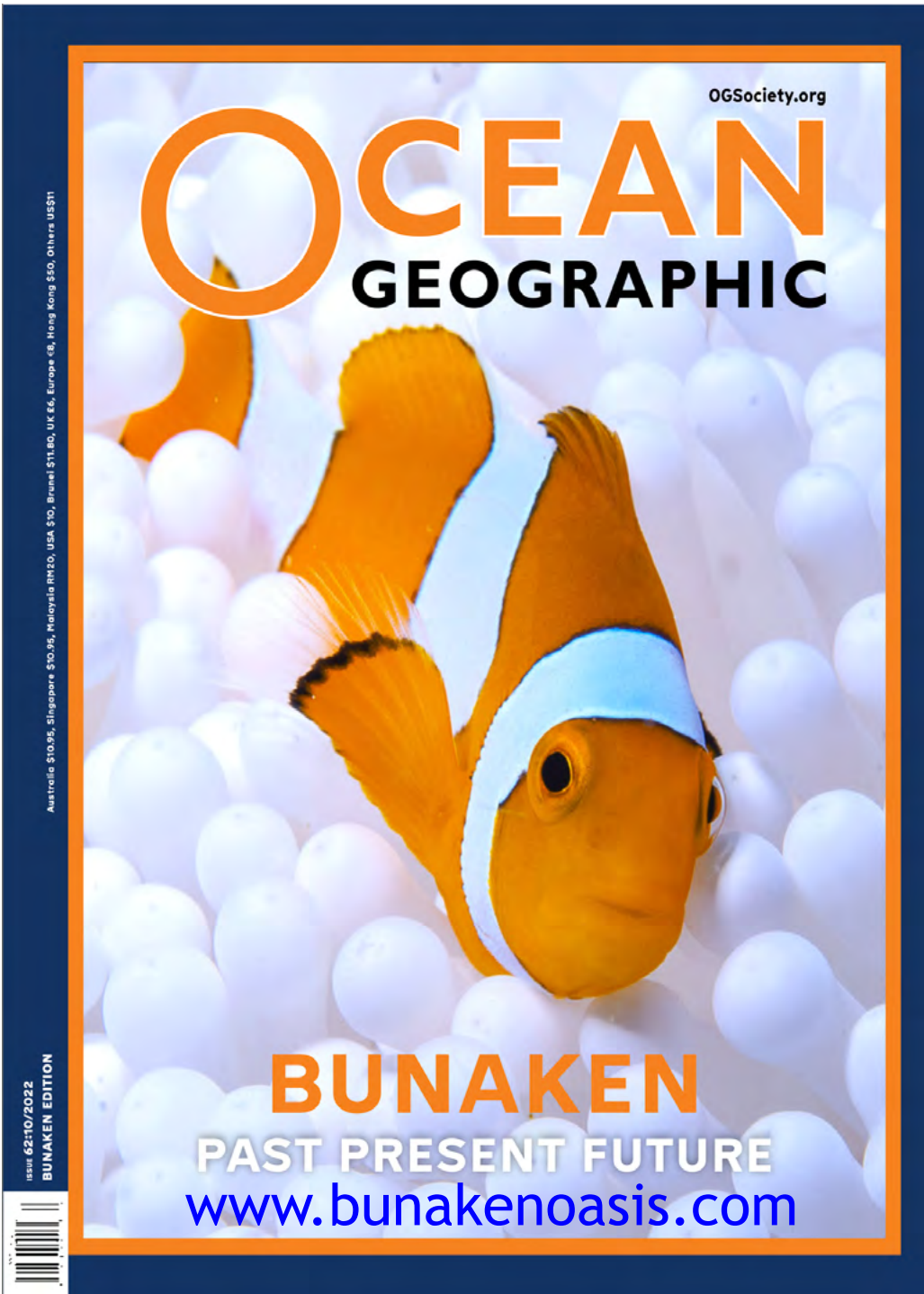
was introduced to me by my instructor sometime in 2016.

I regularly dive in Anilao, Batangas and started with Olympus TG4 with handheld torch mostly doing macro shots. As simple as this set-up was, it gave me an understanding of light, how it affected the photos I took as I played around with the camera.

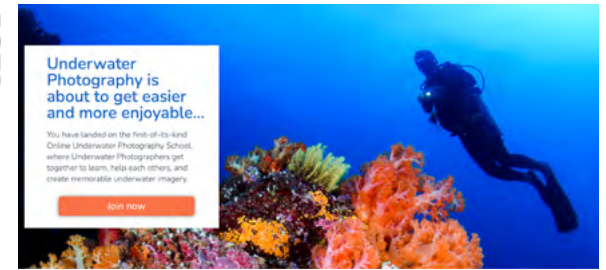
As I progressed, I started shooting with Sony A7R (in Nauticam Housing) or Sony A6300 (in Fantasea housing) with my trusty Inon Strobes, Backscatter Miniflash and RGBBlue to illuminate the subject surroundings.

I love the underwater world, I dream of doing this full-time one day.

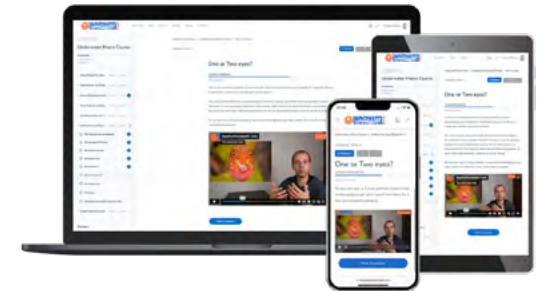
<http://www.underwaterphotography.com/photo-contest/Winners.aspx?intYear=2022>



## The Underwater Club with Nicolas Remy



Does any of this sound familiar?  
 ...You're confused about the equipment needed for underwater photography and the pros & cons between various options?  
 ...You're not sure which camera settings to use underwater, to make the most of your equipment?  
 ...You're aware that lighting can make or break a photo, but don't know how to setup & position your strobes to make your underwater photography stand out?  
 ...You're keen to learn underwater photography, but you're too busy to attend an in-person course?  
 ...You prefer to up-skill at home, so that you can make the most of that next diving trip?  
 ...You know that honest, constructive feedback will help you progress, but on social media you're only getting "likes"?  
 ...You look for inspiration on Instagram and Facebook, but social media ads and distractions keep annoying you?  
 ...You'd like to share your passion



with like-minded underwater image-makers?

If it does, then you'll love The Underwater Club where you can enjoy Underwater Photography, whenever you have a few minutes of free time, on your phone, tablet or computer.

Keep learning with online courses that you take at your own pace, participate in monthly virtual events, meet like-minded Club Members, and progress by helping each other out.

Being an active Club Member means you'll become a better underwater photographer, in-between dives.

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



# Underwater Photography Workshop



Join renowned British photographer Dr. Alex Tattershall for a 9-night underwater photography workshop. from September 24th to October 3rd 2025, at Bunaken Oasis Dive Resort, Indonesia.

Discover the incredible wide angle and macro photography that Bunaken has to offer whilst learning how to take your photography to the next level from an internationally acclaimed, award-winning photographer over 23 dives.

Contact Georgie Bartlett at [Georgie.bartlett@bunakenoasis.com](mailto:Georgie.bartlett@bunakenoasis.com) to register your interest and secure your place.



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



## Phil Rudin - Marelux Product Specialist



Phil Rudin is a South Florida USA based underwater photographer and Senior Reviewer for Underwater Photography Magazine ([uwpmag.com](http://uwpmag.com)) having contributed over 100+ articles on new photo equipment, photography techniques and dive travel.

Phil's images have appeared in a verity of magazines including Popular Science, Sport Diver, World's Best Diving, Reflections, Scuba Diving, Underwater Journal, Skin Diver, Florida Underwater, South Florida

Adventures, Mexican Diver and many more.

Phil has conducted underwater photography workshops for Reef Photo & Video, Underwater Digital Fiesta, Digital Jam, Hasselblad Xcursion, SFUPS, Dive Into Photography and more.

Phil has been taking underwater photos for over 55 years and he is a Platinum Pro 5000 Diver who also lectures on travel destinations and photography around the world.

<https://www.facebook.com/phil.rudin>  
<https://www.instagram.com/philrudinphotography/>

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

# New Products

## Nauticam housing for Sony a6700



Nauticam has unveiled its NA-A6700 housing for the newest addition to Sony's long-running a6000 series—the a6700. The latest model features a new 26MP sensor, Sony's new Bionz XR image processor, and a dedicated AI Processing Unit to take care of image processing and AF duties. The camera shoots 11fps bursts with full AF/AE tracking and captures 4K/60p 10-bit 4:2:2 and 4K/120p 8-bit 4:2:0 video.

To take full advantage of these specs, the Nauticam aluminum housing features the company's usual attention to ergonomic detail, positioning key controls around the integrated handles. The housing uses the same flash trigger as the predecessor housing, and various optically fired strobes can be hooked up to the two optical fiber ports.



It's also possible to fit an electrical bulkhead for strobe triggering via electrical sync cables. The Nauticam vacuum check and leak detection system is fitted as standard. Videographers have the option of recording high-quality video to an Atomos Ninja V connected via HDMI.

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

## Oceanic+ Dive Housing

Now you can use your iPhone as both an underwater camera and dive computer!

The patent-pending Oceanic+ Dive Housing allows you to take great photos with automatic color-correction on your iPhone when diving or during any water adventure.

With the Oceanic+ app and Dive Housing, your iPhone also becomes a fully-functional dive computer.

Advanced Photo and Video Features, Including Digital Color Correction Filters for the Best Images Possible: The Oceanic+ Dive Housing has advanced features, including digital color correction filters that can help you capture high-quality images and videos under water.

Camera Modes: The Oceanic+ Dive Housing allows you to capture underwater photos and videos using various modes such as photo, video, and smart mode with simultaneous video and photo capture.

Pictures are Saved Directly to Your iPhone Photos App: The



Oceanic+ Dive Housing saves all your photos and videos directly to your iPhone Photos app, making it easy to access and share them.

One app, one subscription, two devices! With the Oceanic+ app, you can use the same subscription for both the Apple Watch Ultra and iPhone. This allows you to have two units sharing the same subscription to save you money.

\$489.95 USD

[www.oceanicworldwide.com/product/computers/oceanic-plus-dive-housing/](http://www.oceanicworldwide.com/product/computers/oceanic-plus-dive-housing/)

## BACKSCATTER MINI FLASH 2



THE  
PERFECT  
MACRO  
STROBE  
FOR  
ANY  
CAMERA



## Isotta housing for the GoPro HERO12 Black

Isotta has released its new housing for the GoPro HERO12 Black. The latest incarnation of the GoPro boasts a range of enhancements, including a 27MP sensor that shoots 5K/60p and 4K/120p 10-bit video, greatly improved battery life (twice the runtime of the HERO11), and GP-Log encoding (allowing greater control of tonal adjustments and color grading during post-production)

Like its predecessors, Isotta's HERO12 Black housing is made from anodized aluminum painted the company's signature red. Depth-rated to 200 meters (650 feet), the housing features Isotta's one-handed open/close, double O-ring seals throughout, and a removable hood that offers a clear view of the rear LCD in bright conditions.

As the housing's flat port is the same as that found on the housing for GoPro's HERO12 Black (and HERO9-11), it's possible to use any relevant original accessories as well as third-party accessories such as the Backscatter FLIP11 filter system, which is essential



for getting great color underwater, and Isotta's own range of GoPro accessories.

Priced at \$540

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

**SEA&SEA**  
THE UNDERWATER IMAGING COMPANY

# BRAND NEW D3.



**NOW ON SALE**

- 1) *Officially compliant RC mode by OM Digital Solutions.*
- 2) *High precision DS-TTL dimming.*
- 3) *Various custom functions for all cameras.*

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

# EUROPE'S NR. 1 UNDERWATER CAMERA STORE



## HOUSINGS FOR THE NEW NIKON Z8!



**NAUTICAM NA-Z8**



**NAUTICAM NA-A7RV**



WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU.

## OM SYSTEM Tough TG-7



OM Digital Solutions is pleased to announce the release of the OM SYSTEM TG-7, the latest addition to the OM SYSTEM Tough series.

This rugged camera is designed to deliver exceptional performance, with dustproof and shockproof capabilities, enduring falls from up to 2.1 meters and resisting forces up to one hundred kilograms.

The Tough TG-7's underwater shooting modes complement its waterproof abilities up to fifteen meters, and it remains functional in freezing temperatures down to -10°C.

The camera can be utilized with the PT-059 Underwater Housing (sold separately) for usability in depths of up to forty-five meters.

Its Field Sensor System automatically acquires location and environmental data, enhancing

the shooting experience. The TG-7 features a compact, lightweight, and durable design, embodying the essence of the OM SYSTEM brand.

Beyond its Tough features, the TG-7 boasts a brilliant F2.0 high-speed zoom lens, RAW recording, and a 4x optical zoom lens with an F2.0 aperture for fast shutter speeds and reduced subject blur.

The Variable Macro System allows close-up capabilities as close as 1 centimeter from the lens's edge with a maximum image magnification of 7x, expanding macro photography boundaries.

The OM SYSTEM Tough TG-7 empowers photographers to capture extraordinary images in any environment, whether underwater, in freezing temperatures, or on rugged terrains.

<http://explore.omsystem.com/tg-7>

BACKSCATTER

# FLIP

## UNDERWATER GOPRO FILTERS

### NO FILTER



### WITH FLIP



## COMPATIBLE WITH



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



## NEW! IKELITE DS230 WITH VIDEO LIGHT



**213 Ws UNDERWATER STROBE**  
**120 DEGREES WITHOUT DIFFUSER**  
**2500 LUMEN VIDEO LIGHT**  
**IN STOCK READY FOR DIRECT SHIPMENT!**



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

## Marelux Atomos Shinobi 5" HDR Monitor Housing



This Marelux housing is built from high grade aluminum alloy which provides durability and can withstand even the toughest beating. Ergonomics is also top-notch, all monitor controls are readily available at your fingertips and maintain a small footprint which makes it great to travel with. Buttons are clearly labeled.

It is very easy as well to assemble and installing the monitor to the housing is a breeze.

Weight: 4.00 LBS  
Dimensions: 8.00" × 6.00" × 8.00"

[www.marelux.co](http://www.marelux.co)

## Simple Flip Lens Holder Saga M67



The SAGA simple mount is one of our most requested products due to its simplicity and efficiency of use, an indispensable element for photographic equipment when attaching macro magnification lenses in a comfortable, fast and simple way.

This simple flip-up mount for close-up lenses avoids having to screw and unscrew the lens on the front, thus saving time and avoiding the lifting of particles when handling the lens.

This product includes an internal thread for mounting on metric 67 ports.

Weight: 130 grams  
Circle diameter: 85mm

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



## 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.

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## Ikelite DS230 strobe + video light NIMH in stock at UWCameraStore, The Netherlands

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

The robust dial controls are now even larger and taller for comfortable use with even the thickest gloves. A slide lock prevents the strobe from accidentally being turned on when not in use.

Some of the best mirrorless and compact digital cameras today are equally strong in both still and video imaging, requiring more than ever from a lighting system. At the same time, airline restrictions are tight and it can be a lot of work just to get your gear to the site.

The DS230 incorporates a powerful, 2500 lumen wide beam COB LED light array allowing you to effortlessly switch between still and video.

The video light doubles as an aiming light and automatically turns off and back on each time you take a photo. In video mode light output is controlled in low, medium, and high



power settings plus an SOS mode to signal others in emergency situations.

Depth rating: 100 meters (330 feet)

Power: 4 to 213 Ws

Coverage angle: 120° without diffuser  
Power Control: 10 stops in 1/2-stop increments

Color temperature: Daylight 5000K

Guide number at 1m (ISO 100): 32 full power

Flashes per charge: 300 to thousands dependent on power setting

Recycle time: 0.1 to 1.2 seconds dependent on power setting

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

Weight with battery: 1243 grams (2.7 pounds)

Buoyancy: Slightly negative in salt water.

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

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## 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.

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## OLYMPUS E-M10 IV

### INON UCL-G165II



We are pleased to announce release of new version of underwater wide close-up lens “UCL-G165 II” for GoPro.

The new UCL-G165 II offers two mounts: SD bayonet mount and M55 screw mount.

The latter is designed to use for SONY MPK-HSR1 (housing for SONY RX0).

Fundamental feature of the lens remains with its original UCL-165SD but will have useful option when shooting a macro subject.

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

### Ikelite housing for Sony ZV-E10



The 200DLM/A Underwater Housing combined with the Sony ZV-E10 is a compact and affordable option for great video while scuba diving, freediving, surf, pool, or any adventure.

The ZV-E10 features a 24 megapixel APS-C CMOS sensor capable of UHD 4K video. It provides good battery life in a small form factor designed to appeal to vloggers and casual shooters.

A compatible lens port is required for waterproof operation (sold separately). Choose the correct port components on the lens you will be shooting.

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



### Nauticam NA-Z8 for Nikon Z8



“Z9 Performance in a Z7 Body”

Every few years Nikon manages to hit a home run with a camera that just does everything better than seems possible.

The Z8 is that camera and more.

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Lightning fast customizable AF for stills & best ever Live AF. Nauticam has met the challenge by crafting a new level of its legendary ergonomics into the NA-Z8 housing.

Nauticam and Nikon; bringing underwater imaging to a new standard.

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## Keldan Remote Controllable 8XR Ambient Video Lights



Keldan has unveiled the Video 8XR Ambient, a new version of its Video 8XR light featuring a specially designed LED that emits a light spectrum equivalent to ambient light at a depth of 6 metres, or 20 feet. Since the 18,000-lumen light does not require an external filter, it generates a luminous flux about twice that of the 20,000-lumen Video 8XR with an external AF 6B ambient filter attached.

Other features and specs are very similar to the standard Video 8XR light. The new model can be wirelessly controlled by the RC1 remote control, boasts nine power settings, sports a beam angle of 110° in water, and runs at full power for up to 35 minutes on a full charge. The light uses a removable travel-safe 99Wh 14.4V Li-ion battery, which

is below the per-battery maximum capacity of 100Wh allowed in carry-on baggage.

The latest Video 8XR Ambient 18000lm is equipped with a custom designed LED which is emitting a light spectrum equivalent to the ambient light at 6m depth. This comes without the need of an external filter and therefore the luminous flux is about two times higher than with a Video 8XR 20000lm with an external AF 6B ambient filter!

The 8XR Ambient light is also ready for our wireless Remote Control RC1.

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

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Photo by  
Ajie Dharma

# UPY 2024

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MX-Z6II/Z7II	MX-Z8	MX-TG6	MX-RX100M7

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Mirrorless Camera



**MX-Z8**

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### MX Strobes



**Apollo 28**



**Apollo 33**



**Apollo 44**

Marelux developed three innovative strobes, world's first TTL HSS RC compatible UW strobe, with wireless trigger, patented design including wireless signal transfer. First shipments scheduled in Q4 2023.

### MX New Products



**Ninja V+ Monitor Housing**



**Artemis 5000 Video Light**



**Macroview MV-15 Close-up Lens**




**MX-RX100M7 Housing**




**MX-TG6 Housing**


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## TRT Electronics TURTLE triggers

Introducing the new MANUAL collection.

When we first introduced the MANUAL TURTLE-s, the goal was to create a cheaper, simple but reliable product.

We think that we successfully reached that goal. Some time has passed since then, and our costumers always sent feedbacks to us on how we could make this a better and better product. What functions would be useful if the product could do them.

Well we received these recommendations and we implemented those in the new manual triggers. So here are the new TURTLE 2 MANUAL series has made it to the market.

First the Nikon, Sony, Olympus/Panasonic devices were available, all of which can be ordered with 99 candela and 150 candela leds.

We followed the SMART version the hot-shoe-s and use the metal robust version.



The USB port use not only for charging, but the parameters of the Triggers are changeable, and the battery levels can be checked here. Users of the Canon product won't have to wait much either, soon the e-TURTLE 2 MANUAL will be available too.

- S-TURTLE 2 MANUAL's new features are the following:
- LED brightness settings, for the perfect consumption/performance
  - Chooseable camera, since firmware has changed with it's A7S/A7R5 looks
  - Battery level checking (Akku checking)



- I-TURTLE 2 MANUAL's new features:
- LED brightness settings
  - Battery level checking (Akku checking)
  - DSLR and MILC systems works flawlessly



- New additions in o-TURTLE 2 MANUAL
- LED brightness settings
  - Battery level checking (Akku checking)
  - Flashsync limit settings. With this type the Trigger automatically changes between normal flash sync and the HSS when it hits the limit.



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## Sea Frogs SF-S-FX3 v2 (for Sony Cinema Line FX3 & FX30)

The waterproof case Sea Frogs SF-S-FX3 is specially designed for Sony Cinema Line FX3 & FX30. It allows your Sony FX3 camera shooting underwater down to 40 meters (130 feet) to discover the world of the underwater. With this special design case, every key of the Sony can be pressed to control freely as you want. Ready to mount the optional vacuum leak check circuitry and valve, use the included pump to secure your housings against leaks before your dive.



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

## Coming soon: Aquatica housing for Nikon Z8



\*\$3,349.00 USD

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for Nikon Z8 Camera

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# D-PRO Strobe

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Recycle time: 0.1-1.1s Beam angle: 150°

**Continuous unlimited flash sync with 10 flashes/sec at first mode**



- Battery capacity to fire up to 3000 flashes (500 flashes on full).
- Battery compartment sealed.



- Guide number : 30
- Flash tube : circular flash tube
- Power : 160 Ws
- Connection : optical cable / 5 pin syn cord/flash of light
- Illumination : 150°
- Color temperature : 4800K
- Flash capacity : 500 flashes at full power, 3000 flashes at 1st mode

- Recycle time : 0.1s--1.1s
- Flash speed : continuous unlimited flash sync with 10 flashes/sec at first mode
- Focus/target light : 5W / 500 lumens (center focus)
- Waterproof depth : 100m
- Weight (underwater) : 120g
- Dimensions : 170 x 90 mm
- Weight (on land) : 1080g without battery

## Chasing ROV UK Repair Centre



Gentronics Solutions Ltd. are proud to announce its agreement to represent Chasing as the authorised Chasing ROV Repair Centre for in & out of warranty repair across the full range of Chasing underwater products.

Based in Wiltshire, Gentronics are specialist in the repair & service of electromechanical devices. From Remotely-Operated-Vehicles to robotics, across a wide range of industries.

Our repair centre is purpose-built to provide the highest quality of repair, using the manufacturer's approved parts and processes.

## AxisGO Waterproof Case for iPhone 14/13 Range



UPDATE - Now compatible with all iPhone 14 models  
Compatible with iPhone® 14 Pro Max, iPhone 14 Pro, iPhone 14, iPhone 14 Plus

One housing fits all iPhone 14 and 13\* models

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recommended for greater control when shooting photos/video at depths greater than 3m/10ft for extended periods

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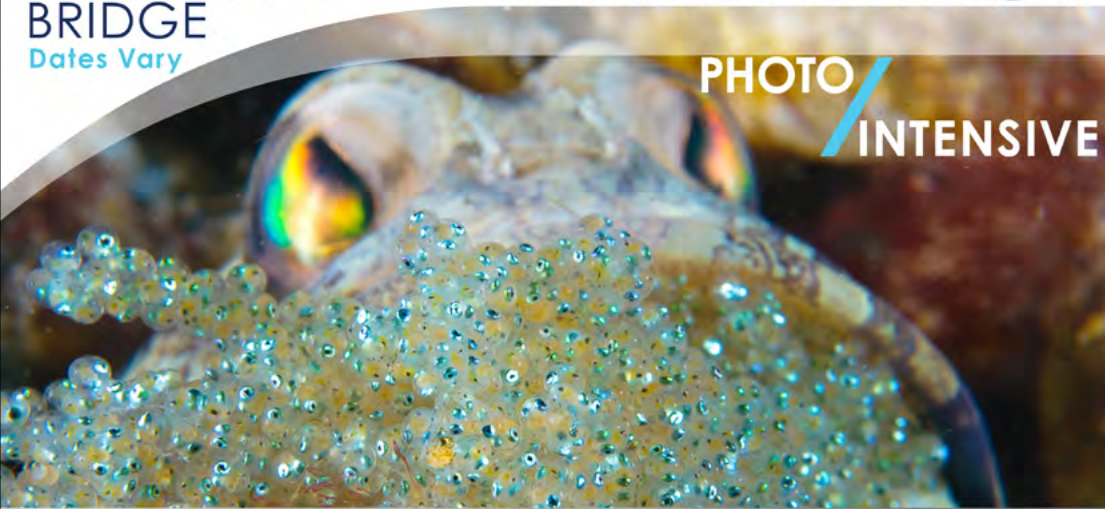


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## OM System TG-7



The TG-7 features sealing and a double lock construction that delivers waterproof performance up to a depth of 15m (50ft). Probably more than you'll ever freedive to, and in the case that you want to take it even deeper, we've got you covered (literally) with the PT-059 underwater housing.

The compact PT-059 is waterproof down to 45 metres and the perfect tool to experience fascinating underwater photography with your TG-6.

With its durable, high-quality polycarbonate construction, it protects the camera from water while also cushioning it from knocks and bumps on land. It features black coating on the front of the body to prevent unnecessary reflection and a transparent back to detect water penetration.

The wide-angle 25mm\* lens of the TG-6 is advantageous in shooting underwater scenes where the angle of view becomes narrow. In addition



the TG-6 carries special underwater shooting modes for divers: Underwater Snapshot, Underwater Wide, Underwater Macro, Underwater Microscope or Underwater HDR. The PT-059 is easy to handle and offers access to all camera functions. Even when stored in the underwater case, the camera control dial can be used for exposure compensation.



The optional available cable connection allows to control external underwater flashes such as the powerful Olympus UFL-3 with the camera. A screw mount enables the attachment of underwater converters.

The optional available cable connection allows to control external underwater flashes such as the powerful Olympus UFL-3 with the camera. A screw mount enables the attachment of underwater converters.

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## Nauticam Alexa Mini Housing Rental



The Nauticam Alexa Mini Housing was designed in collaboration with Hydroflex, the world's leading underwater cinema equipment rental house, owned by Pete Romano, ASC. Their combined effort has created the perfect underwater housing system for the Alexa Mini.

Cameras can be easily built up on the camera base plate in good light before sliding the assembled unit into the housing. Lens swaps are easy, and the housing supports a wide range of lenses, from very small lenses to large cinema-style zooms. Large, rubberized lens control knobs with marking discs provide the operator with precise control over the lens.

Lens compatibility - Hawk class-X, Hawk V-Lite, Hawk C-Series, Zeiss UP Series, Arri UWZ 9.5-18mm, VantageOne T1, Cooke S4 Series.

The 250 mm optically coated glass dome port provides outstanding wide-angle imaging performance. An improved locking system makes lens changes easier and reduces the chance of leakage. Many 1/4"-20, 3/8"-16, and 10 mm threaded accessory mounts are provided. The housing ships with the V-Mount battery plate and the LEMO connector. Plenty of space is allocated for batteries, and surface supplied power can be tethered for all-day shooting. Weight and trim brackets make it easy to achieve neutral buoyancy and left-right balance with easily sourced dive weights.

A number of on camera monitoring solutions are available.

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

## Aquafilm Underwater



For over 15 years, AQUAFILM has been operating successfully on the underwater cinematography market. AQUAFILM's professional career spans a long time and the company is proud to have taken a part in numerous feature films, commercials, dramas, TV programmes and videos. This company can guarantee support for productions with an underwater technical crew and all the necessary underwater equipment. Since January 2018, AQUAFILM has a new branch in Tenerife, Canary Islands, Spain.

Services

Underwater housing for ARRI Alexa Mini and RED Epic cameras with surface preview as well as camera power feed and follow focus supported from the surface (60m feed

cable).

Splash bag for ARRI Alexa Mini and RED Epic cameras with wireless preview and follow focus.

Underwater LED Lighting System - continuous operation and control from the surface.

Underwater speaker and wireless (two-way) communication system

AQUAFILM UNDERWATER CAMERA TECHNIQUES

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# Underwater video Courses Palawan, Philippines



We are based in El Nido, Palawan, Philippines, a truly beautiful setting and top diving destination. Your dives will be based around the many tropical islands outside of Bacuit bay.

We provide professional 4K video cameras and Nauticam housings (see equipment) and also a computer system for learning editing practices.

All our courses are sanctioned by PADI. Therefore, at the end of the course you will receive an official PADI certification card.

Pro Underwater Videographer course

This 15 day course starts from the beginning and keeps adding skills

whilst you get used to diving with a camera. After every day of diving we create a 3 minute movie of your footage. As your skill set gets bigger, your videos get better! By the end of the 21 dives, you will have the foundation knowledge to film your own professional short movies.

To complete the course you will also create a showreel to show off your best shots to friends, family and potential employers. This course is solely about filming techniques, editing practices and filming the ocean and its life.

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



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Learn the fundamentals of underwater photography and progress to the latest, most innovative techniques taught by the top pros in the industry

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Submit your best underwater images and short films to our annual contests, including the prestigious DPG Masters Underwater Imaging Competition

#08 SUMMER 2023

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# OCEAN GIANTS



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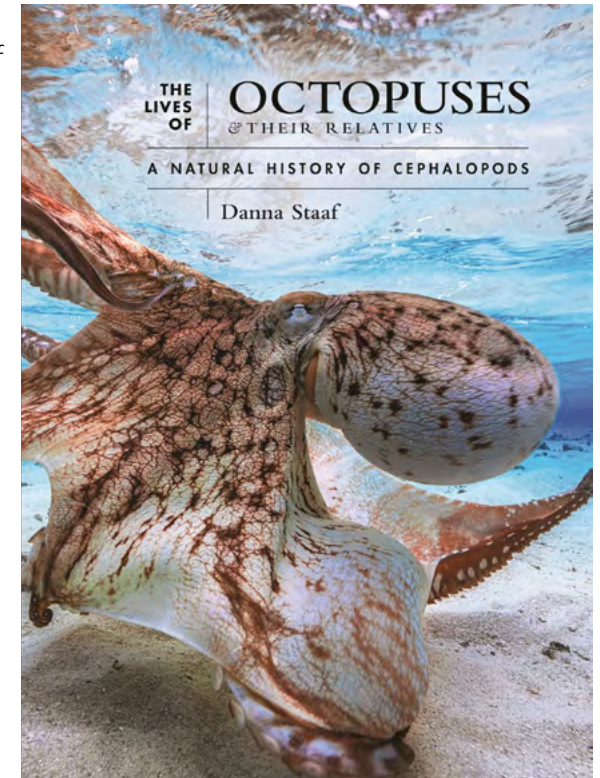
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## The Lives of Octopuses and Their Relatives: A Natural History of Cephalopods by Danna Staaf

An engaging and beautifully illustrated introduction to some of the world's most interesting and charismatic marine creatures

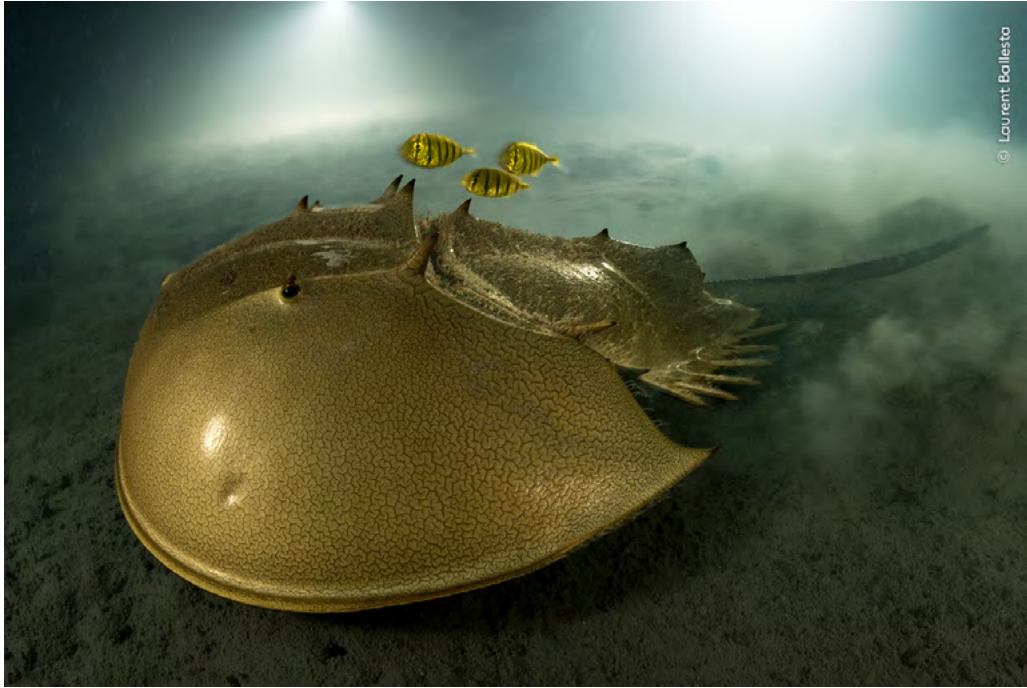
Dive deep into the fascinating world of cephalopods—octopuses, squid, cuttlefish, and the mysterious nautilus—to discover the astonishing diversity of this unique group of intelligent invertebrates and their many roles in the marine ecosystem. Organized by marine habitat, this book features an extraordinary range of these clever and colorful creatures from around the world and explores their life cycles, behavior, adaptations, ecology, links to humans, and much more. With stunning photographs and illustrations as well as profiles of selected species, *The Lives of Octopuses and Their Relatives* is a comprehensive, authoritative, and inviting introduction to the natural history of these charismatic creatures.



[Link](#)

<https://marinemegafauna.org/magazine>

# Wildlife Photographer of the Year 2023



**The ancient mariner by Laurent Ballesta, France**  
**Winner, Portfolio Award**

*A tri-spine horseshoe crab moves slowly over the mud. Its golden protective carapace hides 12 appendages. Above the horseshoe crab, a trio of juvenile golden trevallies are poised to dart down for edible morsels ploughed up by its passage.*

*Laurent Ballesta went looking for horseshoe crabs in the protected waters of Pangatalan Island in the Philippines.*

*The tri-spine horseshoe crab has survived for more than 100 million years but now faces habitat destruction*

*and overfishing for food and for its blood, used in the development of vaccines. But, in the protected waters off Pangatalan Island, there is hope for its survival.*

*Location: Pangatalan Island, Palawan, the Philippines*

*Technical details: Nikon D5 + 13mm f2.8 lens; 1/25 at f22; ISO 800; Seacam housing; 2x Seacam strobes*



**Hippo nursery by Mike Korostelev, Russia**  
**Winner, Under Water**

*Mike Korostelev reveals a hippopotamus and her two offspring resting in the shallow clear-water lake.*

*For over two years Mike has been visiting the hippos in this lake and knew they were accustomed to his boat. He spent just 20 seconds under water with them – enough time to get this image from a safe distance and to avoid alarming the mother.*

*Hippos produce one calf every two to three years. Their slow-growing*

*population is particularly vulnerable to habitat degradation, drought, and illegal hunting for meat and ivory from their teeth.*

*Location: Kosi Bay, iSimangaliso Wetland Park, South Africa*

*Technical details: Canon EOS 5D Mark III + 17–40mm f4 lens; 1/320 at f7.1; ISO 640; Seacam housing*

# European Wildlife Photographer Of The Year 2023 - Cat 6 Underwater

The blue planet: 71% of its surface is covered by water. Oceans, rivers and lakes accommodate an infinite abundance of life. This category gives us an insight into a hidden world with its animals, plants and habitats both in fresh and salt water.



*Winner Catherine Holmes, UK. Mobula rays at night with slow shutter, Baja, Mexico*



*2nd place Runner-up, Flamenco Pose by Magnus Lundgren*



*Finalist, Rays at Sunset by Mike Korostelev*

# Marelux 45 Degree Viewfinder

by John Horn

Over the last 12 weeks I've been using the Marelux 45 Degree Viewfinder over a series of about 50-60 dives. I paid full price for the viewfinder from Marelux and they have no affiliation with this review. I wanted to share my experience in hopes of providing information to other people that I would have loved to know up front.

All my testing was done with a Canon EOS R7, Marelux housing, RF100mm F2.8 L MACRO IS USM lens and dual Backscatter MF-1 Strobes.

Having bought a handful of things from Marelux in the past, I always enjoy working with them. They are easy to chat with, super responsive and they ship fast. This purchase was the same, seamless from start to finish.

When the viewfinder arrived, I followed the Marelux instructions to install it, but I could not remove the original eye piece on my housing. I emailed them and after getting a very quick response, I learned that the eye piece that came with my camera was glued on. In the process of trying to remove my original viewfinder I bent the tool that came with the new viewfinder, by applying too much

pressure to the glued eye piece. They told me to use a hair dryer to warm up the area and try again and they offered to send me a new tool. After warming the glue with a hair dryer on low heat, the viewfinder screwed off easily and I was able to install the new one. Since original installation, I have switched between both viewfinders, easily with no problem.

Once it was installed, the first thing I noticed was how big it was, how much it protruded from the back of the housing, and how it covered a good portion of my screen. This is not a big issue for me since I hardly ever use the screen, but may be an issue for others who do. This can be partially remedied by rotating the viewfinder to either side like you would for portrait photos, but it still covers part of the screen.

The original eye piece is only viewable at a size of .66 whereas the Marelux 45 Viewfinder is 1:1. What this means is the image you are looking

*Pacific Agile Chromis. Canon EOS R7, Marelux housing, RF100mm F2.8 L MACRO IS USM, Backscatter MF-1 Strobe, ISO 500, f/10, 1/250*



*Viewfinder Side View - You can see how far the viewfinder protrudes off the back of the housing.*



at is much larger. It creates a very bright, beautiful view and it is much easier to see detail once you get used to it. Even the most boring underwater creatures look pretty in the viewfinder!

While the viewfinder is nice to look through it is hard to get it centered perfectly. This has been the hardest thing to get used to. There is a very small window within which you can actually see what you are shooting. If you move your eye too much in any direction you cannot see anything. It's similar to looking through a microscope. This may not sound too bad, but it is more challenging than it sounds. It is very hard to keep your eye exactly where it needs to be on the viewfinder to keep it centered. Even after all the dives I have done, I still find myself frustrated at times because I am not perfectly centered and am only seeing black nothingness, or a small part of the image. It is more manageable in mellow dive conditions, but add in a little surge and it gets extra challenging.

One of my favorite things about the viewfinder is how I am able to change my body position in more comfortable ways. When shooting low in the water, it allows me to easily stay off the bottom. I was able to do this with the original eye piece, but my neck and back would hurt by the end of the dive from all the arching. The 45 degree angle also lets me get below my subject in some scenarios creating some nice shots. My body has thanked me for this more relaxed position I am able to obtain while shooting.

While the ergonomics of using the viewfinder are nice, it does take a long time to get used to the new 45 degree angle. For a while, you will have a hard time finding your subject. Macro shooting was the quickest to figure out. I'm using my hand as an anchor and am able to aim my



*Portrait Mode - Covers less of the screen, but still intrusive.*

lens exactly where I want to go. For fish portraits, it has taken some major practice and frustration along the way. I still find myself thinking I am lined up perfectly, looking into the viewfinder and not finding my subject. The amount of times this happens is diminishing, but I was hoping it would be nil after this many dives. I don't shoot much wide angle, so I can't speak on this style of shooting with the viewfinder.

Something odd to think about is that the length of your arms may affect your ability to shoot macro depending on your strategy. I like to anchor one finger near my subject and use that hand to hold the front of the camera to find my subject. Because the new viewfinder sticks out far behind the housing it may be hard to get your eye lined up properly in the viewfinder. I have barely enough arm length to make this happen and I am 5'7". If you are much shorter than I am, use a long lens, and have this same strategy, it might be extra challenging for you.

I didn't think the viewfinder would have



*Kangaroo Nudibranch. Canon EOS R7, Marelux housing, RF100mm F2.8 L MACRO IS USM, Backscatter MF-1 Strobe, ISO 160, f/9, 1/320*

affected how I carry my camera to and from the water, but it has. Before the viewfinder, I would tether the back of the setup to my chest with two snap hooks so I could walk to the water with my hands free. The viewfinder does not allow this



*Front View - It covers the majority of the screen.*

*Goby. Canon EOS R7, Marelux housing, RF100mm F2.8 L MACRO IS USM, Backscatter MF-1 Strobe, ISO 500, f/10, 1/250*

*Locust Nudibranch. Canon EOS R7, Marelux housing, RF100mm F2.8 L MACRO IS USM, Backscatter MF-1 Strobe, ISO 125, f/20, 1/320*

because there is no longer a flat surface to put against my chest so I find myself mostly carrying the setup. On a positive note, because I have been carrying this heavy piece of equipment, my lady friend has been commenting on my growing arm muscles (mostly kidding).

If your vision is not perfect, you can also adjust the diopter with an included tool, but I have not had to do this so cannot share my thoughts. It's a great feature and I imagine many people will find this useful.

In summary, here is the list of Pros and Cons:

**Pros:**

- Beautifully big, bright, clear picture.
- Helpful to keep your body off the bottom when taking shots of things close to the substrate.
- Allows for a more ergonomic body position for most shots.

**Cons:**

- It takes a long period to get used to it (very long).
- It covers the majority of the screen on my setup, but that can be partially remedied by rotating

the viewfinder.

-Could be challenging to use depending on body size and type.

-Makes the setup bigger and heavier and may not fit in your bag. It should be removed during travel to prevent damage.

-You may have to alter the way you carry the camera to and from the water.

The viewfinder extends off the back of the housing 3 inches and comes in at 368 grams so make sure you have some extra flotation to make up for it.

Would I recommend this to others? I hate to say it, but 'it depends'. If you dive enough to be able to practice and get used to it, then I would recommend it. Once you get to see the new big, bright image, it will be hard to go back to the original eye piece. If you only get to dive on occasion, you should try getting to a pool to practice using it underwater before your first actual underwater photo journey. This will prevent a ton of hassle underwater and save you from a

combination of missed shots, frustration and probably a lot of bad language.

Even though it is not perfect, I love using it and couldn't go back to the original setup.

**John Horn**

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# Sea & Sea YS-D3 duo

by Dan Bolt

Loki, the god of mischief (if you believe in such things), was hard at work recently it would seem. Not only did the new Sea & Sea YS-D3 duo land on my doorstep just days before my Aquatica housing was being sent off for a service (first time in 5 years, I thought I better had), but he also threw a severe winter storm at the Highlands of Scotland when I was due up there to shoot for this article.

So I'll preface this review with an apology for the old tech, and somewhat lack-lustre images... but I had to take what I was given: a borrowed, ageing Olympus EPL7 in Olympus housing (circa 2014), and three days shore diving in poor vis.

The Sea & Sea YS-D3 duo has been released in addition to existing YS range of strobes and is not touted as a replacement for the YS-D3 MKII. Rather it's an augmented version of the current D3 that now supports OM Systems (previously Olympus) "RC mode" for TTL flash control.

RC mode is a control mechanism where the camera talks to the flash unit via a series of super-fast optical bursts to achieve optimum exposure. So just to be clear, this is only relevant

to OM Systems cameras (or old Olympus bodies) that have RC mode, and will only work with a receiving unit/strobe that can send/receive these optical signals.

RC mode has been around for many years but has had limited support in the underwater photography world. It's an encouraging sign that OM Systems is still relevant after they took over from Olympus that both Backscatter (with their MF-2 mini-flash) and Sea & Sea have decided to bring out new units with support for this automatic TTL protocol.

Setting up the camera and strobe to use RC mode is as simple as switching to it in the Menu on the camera, and turning the mode dial on the back of the D3 duo. You can also adjust the "automatic" output by as much as + or - 2 stops via the power dial on the strobe too.

I have to admit that I've never really had any success over the past 25 years with underwater TTL strobes; having tried earlier Sea & Sea models as well as ones from Inon and Epoque (remember those?). So, imagine my surprise when I took the YS-D3 duo to

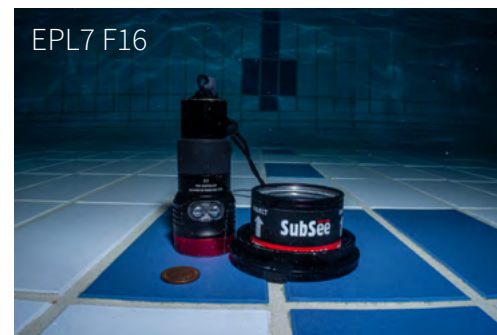
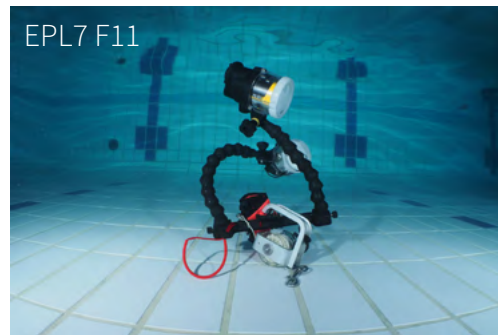
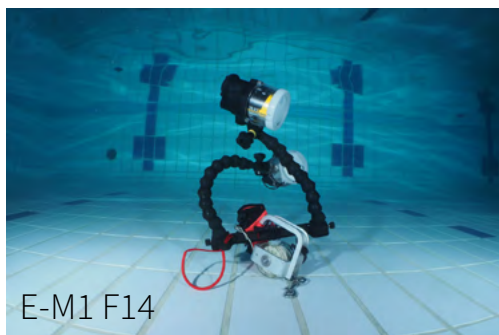
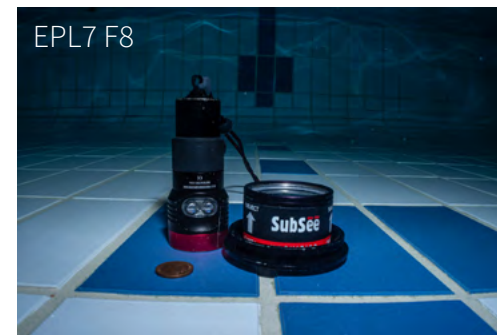
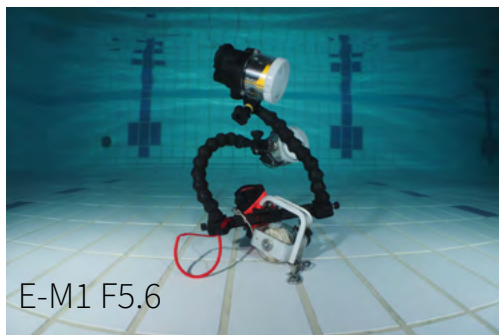


the pool that my diving club uses and took a series of test shots that all came out consistently well exposed... this actually works!

I only had one chance to use my OM-D EM-1 mk I before the housing was sent off for its service, so borrowing my buddy's old EPL7 I tried again the following week and got the same set of constant results, even with this old kit.

Pools are not the easiest





locations to expose as you have white, reflective tiles and actually quite low ambient light levels (well, this indoor pool in the UK in winter does anyway). So exposing the scene I set up consistently across the aperture range is a valid, and successful, test for the RC system.

The OM-D E-M1 seems to have got the exposure spot on, with the EPL7 under exposing a fraction. I should add that in all of the shots (apart from the power adjustment series) the power mode on the YS d3 duo was set to "N" – so no in-strobe power adjustment +/-.

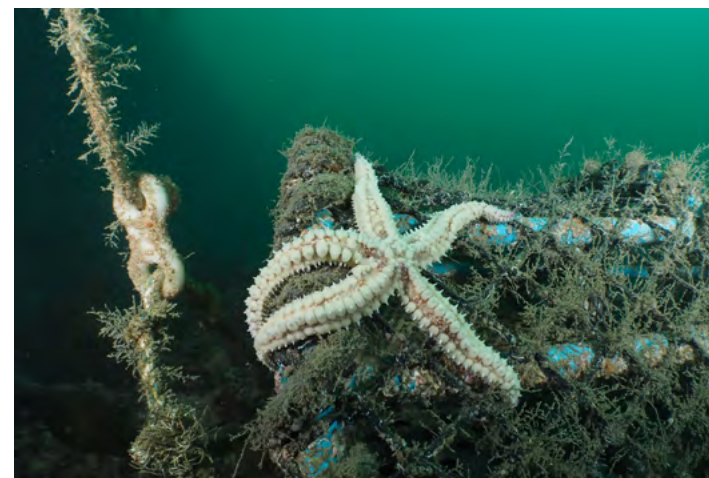
In the open water the EPL7 seemed to continue this slight under

exposure, but was consistent across all the shooting conditions and in-camera settings I threw at it.

I married the EPL7 with the Nauticam WWL-1 wet lens and a Subsee +10 dioptre so I could shoot both wide and close up photos on the same dive.

Dive 1 was a fairly dark affair, dropping down to 16m in 3-4m vis meant there wasn't a huge amount of daylight down there, but I varied my settings to try to introduce ambient light where appropriate, and also tried some fish portraiture (not too easy with a slow EPL7 in low light). The RC Mode is pretty impressive out in the field I must admit.

I did get the occasional strobe mis-fire throughout the dive; I'd say about 10% of my shots suffered this happening. It was strange, first one strobe wouldn't fire, then the other, sometimes both, and without changing anything they'd then just work again. I could see that a signal had gotten through to it from the camera (the status lamp changes colour on the back-panel) but I couldn't figure what was happening. I tried swapping fibre-



*Dive 1 - Starfish on lobster pot. Olympus EPL 7, Olympus housing, Olympus EZ 14-42mm @14mm, 1/60th, ISO400, f/8. Nauticam WWL-1.*



*Dive 2 - Old lobster, misfire on left strobe. Olympus EPL 7, Olympus housing, Olympus EZ 14-42mm @22mm, 1/125th, ISO320, f/10. Nauticam WWL-1.*

optic cables, checked for air bubbles on the cable mounts but it didn't seem consistent. Maybe light was leaking into the clear plastic housing and messing with the communication between camera and strobe? Or perhaps my (auto off) spotting light was confusing matters?

I'd love to get my OM-D EM-1 back and give these strobes a second try with that camera. Maybe I can get hold of an OM-1 too to try that in the next few weeks and write an updated report for UWP.

Dive 2 was similar, consistently great exposure on macro and wide

images. But again around a 10% mis-fire rate too.

Dive 3 was a few days later and with different batteries, new fibre optic cables, the housing covered in black tape and no spotting light I was still getting the occasional mis-fire. Though this time it was noticeably less frequent.

I'm not going to be put off by this, I suspect it's the age of the camera (the protocol has doubtless been updated since 2014!) that's the issue rather than the strobes or the RC System as a whole. The shots I was getting, in all conditions and exposure



*Juvenile bib. Olympus EPL 7, Olympus housing, Olympus EZ 14-42mm @23mm, 1/80th, ISO400, f/10. Nauticam WWL-1.*

settings, were great and I thoroughly enjoyed using these strobes (though the first thing I did was to turn off the audible beep it made after every shot!).

Any TTL system isn't a panacea for good lighting; you still need to have proper strobe positioning to avoid backscatter, but what this implementation does give you is ultimate control and flexibility by wrapping up manual, DS-TTL and RC Mode into a powerful, quick and

comprehensive unit.

If you're an Olympus or OM shooter, this is definitely an upgrade to consider and will add a very versatile tool to your kit. I'm hoping I can keep hold of my loaner units for a few more weeks... If I can, expect an update soon.

**Dan Bolt**

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# YS-D3 Duo Review

by Shannon Moran

Since developing the world first mass-produced underwater strobe in 1972, Sea & Sea have been pioneers of the underwater imaging world.

As an OM System (formerly known as Olympus) camera user, I was very excited to see the new YS-D3 DUO for myself. The newly released DUO has almost exactly the same specifications as the D3 MKII with the added features of an RC mode and a newly designed light receiving sensor to improve DS-TTL dimming accuracy. This latest model introduces the new DS-TTL RC mode, exclusively for us OM users, designed to link with your camera body and provide accurate automatic strobe adjustment. This new mode isn't the only exciting new feature, with a guide number of 33 it certainly packs a punch and is one of the most powerful strobes currently on the market.

So what's in the box? One YS-D3 DUO light unit, a tube of silicone grease, the 'Soft Lighting' diffuser and a ball mount adapter, a YS mount adapter or diagonal ball base are also available. The ball mount adapter does come with two screws requiring a 3mm hex key to fit, which is not

provided in the box.

My first thoughts as I unboxed these units was "wow, these look great". The design is sleek, a similar style and shape to previous models and once again made from a combination of polycarbonate and ABS resins, the matt black and gold trim along with the back-lit panel give these strobes a premium look and feel.

The units have 3 modes, DS-TTL (blue), RC (red) and Manual (yellow), Sea & Sea have stuck to their coloured lighting design on the DUO, changing as you switch between modes. Underwater you can clearly see the colour change on the back-lit panel, without having to lean across to see the dial itself. I found this colour change between modes incredibly useful in the water when switching from RC (red) to Manual (yellow), you instantly know if you are turning the mode dial or the light intensity dial. I expect this colour change may be difficult to see in a very bright environment, but here in the UK in



Manual mode



RC mode



TTL mode

October that wasn't a problem!

The designers seem to have thought about every aspect of the design, the adjustment dials are easy to operate with thick gloves, a back-lit panel to help distinguish between modes and see the settings during night dives, a target light with two intensity options along with two styles of diffusers which twist on quickly and have a reassuring click as they lock into place. If you decided to remove

the diffuser mid dive, there's no worry about losing them as they come with a handy piece of cord which can be tied between the diffuser and strobe. I have lost quite a few diffusers when

removing and accidentally dropping them mid-water, this is a simple yet effective solution.

Sea & Sea recommend using their fibre optic cables for the best performance, particularly when using the TTL and RC modes. Like many strobe units the DUO uses 4x AA batteries, it is recommended to use either the 1.5V alkaline AA or 1.2V Ni-MH AA batteries. During the tests I was using Eneloop Pro AA batteries and after an hour in the water the batteries were still performing well and didn't lack power. The use of non-recommended batteries risks battery leakage and overheating, best to avoid this.

Lets take a look at the light output, the DUO uses two light-emitting tubes with an aspherical toroidal lens mounted in front of the flash tubes to provide uniform and even lighting with no hotspots. The unit also features a LED target light, with two power settings choose between at either 300 lumens or 150 lumens depending on the situation and remaining battery power.

There are two types of diffuser available for this light unit, a soft light diffuser which is included with the strobe, and a dome diffuser which needs to be purchased separately. Both diffusers reduce the power output and produce a slightly warmer light than the flash unit alone.



- No diffuser, GN 33, beam angle of 105°, colour temperature 5800K
- Soft light diffuser, GN 28, beam angle of 110°, colour temperature 5500K
- Dome diffuser, beam angle of 170°, GN reduced by approx. -1.5 EV

In both TTL and RC mode EV can be adjusted by +/- 2.0 and in manual mode the light intensity can be adjusted in 11 steps, GN: 1 / 1.4 / 2 / 2.8 / 4 / 5.6 / 8 / 11 / 16 / 22 / 33.

I often find at the end of a dive when my hands are cold and a little stiff, at this point twisting small dials on the strobes can be quite challenging, I tested the ergonomics of the DUO strobes using no gloves, Kubi dry-gloves with the standard under-glove and then with a Fourth Element 5mm neoprene glove.

The dials have a reassuring click when moving between settings and both moved smoothly regardless of which glove combination I was using. One thing I will highlight, if you have your strobes positioned to the side



*Hermit crab. Olympus EM1 ii, Nauticam housing, Olympus 30mm macro, f4.5, 1/125, ISO 200, RC mode, strobe on N.*

of you, the light adjustment dial is obscuring the EV and GN numbers and can be difficult to see due to how

large the dial is. If shooting on manual I expect you would learn where the numbers are quite quickly, but I found



*Goby. Olympus EM1 ii, Nauticam housing, Olympus 30mm macro, f4, 1/80, ISO 500, RC mode, strobe on N.*

this a little frustrating using the unit for the first time having to reposition myself and check what EV number I was using on RC mode.

My favourite feature on the DUO is a quite a simple one, these units are just so easy to move underwater. The units weigh 610g each, and around 770g with batteries (Eneloop pro) and a ball mount. The submerged mass with batteries and a ball mount is just -20g. Having almost zero buoyancy allows the user to freely move these strobes around without having to adjust clamps to keep the strobes

in place. You can just loosen your clamps, move the strobe and they just stay where you leave them, what a dream.

The RC mode certainly seems to do as advertised and automatically worked out the exposure every time, the lighting was even and exposure was good, I would say slightly darker than I usually aim for on manual but by no means underexposed. I had a couple of uneven misfires but overall the strobes performed well and the accuracy of the RC TTL was considerably better than the standard



*Snakelock Anemone. 30mm, f4.5, 1/125, ISO 200, RC mode, strobe on N*

TTL. Images were well exposed, even after large changes in settings and some questionable visibility.

Disappointingly due to the typical British weather and some postage issues I had only one day of diving in the sea with these test units. I hope to provide a more thorough review of the performance of the YS-D3 DUO and RC mode in the future.

**Shannon Moran**  
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# Strobes v Video Lights

by Jim Decker & Robin Dodd

One of the most common questions at Backscatter is whether you can use video lights instead of strobes for underwater photography. The straightforward answer is that a strobe will always be better when shooting photos. However, in some circumstances, you can use a video light instead. This article will explore everything underwater photographers need to know about the differences between these two types of lighting and how they work for underwater photography.

## WHY YOU NEED LIGHTING

Before getting into the limitations and best uses of video lights, it's fundamental to understand why underwater photography requires a light source in the first place.

### Highlight the Foreground Subject

The foreground subject is often the most critical part of the image, so getting plenty of light on it is vital to draw attention to it. Lighting the subject will also help separate it from the darker background, making it 'pop' more in the image.

### Restore Lost Colors and Create Contrast

Light is absorbed and scattered as one descends underwater, losing color and contrast in photos. Red and orange wavelengths are absorbed more quickly, making underwater scenes appear

blue/cyan. Bringing a light source underwater will help restore the full spectrum of natural colors and enhance contrast.

## WHY STROBES ARE BEST

Strobes Allow For Dark Backgrounds To Make Your Foreground Pop

Three camera exposure settings affect a photo's brightness: aperture, ISO, and shutter speed. Aperture and ISO affect the brightness of all light sources in the photo: ambient light, video light, and strobe light. Shutter speed, however, does not affect strobe light; it only affects constant light like the natural ambient or video lights. The flash fires faster than the camera's shutter speed, so it is not subject to the shutter speed.

With the aperture and ISO set, the shutter speed and strobe power can change independently, and neither setting will affect the other. If the strobe power does not change, but the shutter speed is



adjusted, there will be no visible difference in the brightness of the strobes. The only visible change is in the brightness of the ambient light. Conversely, the shutter speed can remain the same as the strobes change power, and the only effect on the image would be the brightness of the strobe-lit foreground subject; there would be no effect on the background ambient light.

Because of the relationship between these two



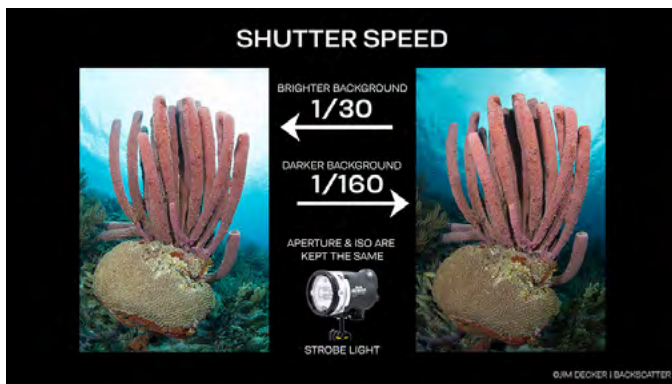
*Shooting with a strobe or video light is essential for highlighting subjects against a darker background and creating eye-catching, exciting images.*

*Mini Flash 2 Strobe | 1/250 | ISO 100 | f16*



*Restore lost reds, oranges, and yellows for much better color and contrast by adding light to underwater images.*

*Sea & Sea YS-250 Strobe | 1/250 | ISO 200 | f16*



The only difference in the images above is the shutter speed value. The strobe power is the same in both shots. The image on the left has a slower shutter speed, creating a brighter background. The image on the right has a faster shutter speed for a darker background. Strobe brightness is not affected by shutter speed, so the foreground appears the same in both images. Adjust the shutter speed for the background exposure while adjusting the flash power for foreground exposure.

settings, the photographer can create two separate exposures for foreground and background. With aperture and ISO set, dial down the shutter speed for a slightly underexposed darker blue background. With the background exposure set, adjust the strobe power for the foreground exposure. Either of those settings can adapt as the scene changes without changing the effect of the other.

This process is the primary technique professionals use to balance the foreground and background exposures when shooting in manual exposure mode with strobes, and one of the biggest reasons strobes are the preferred lighting tool for still photography.

Unlike strobe brightness, video light brightness



*Video Light. 1/60 | f10 | ISO 400  
Decent exposure, but background and subject are washed out.*



*Video Light. 1/125 | f10 | ISO 400  
Better background, but the subject is too dark even with max video light power.*



*Strobe. 1/125 | f10 | ISO 400  
Brighter strobes allows both a bright subject and saturated background.*

is affected by shutter speed. A video light is a constant illumination source, so the camera does not see it differently than ambient light. No matter how bright the video light is, it will always appear less bright the faster the shutter speed is set.

Above is an evaluation of a comparison scene shot in 3 different ways. In this scene, the first and second shots are lit by a video light at full power (18K lumens), while a strobe lights the third shot. The first shot has a correctly exposed foreground, but the background becomes overexposed. The second shot obtains proper background exposure, but the video light is not bright enough in the foreground. In the strobe-lit third shot, the strobe brightness is not subject to shutter speed changes, so the strobe-lit subject and the ambient-lit background can be exposed separately - unlike shooting with a video light.

Balancing foreground and background exposures is much more challenging with a video light because the brightness of the video light is affected by the shutter speed. Even the Keldan 8X

18,000 lumen video light can't compete with the smaller Sea & Sea YS-D3 Strobe at the higher shutter speeds required to minimize ambient light and make darker, more saturated colors.

### Strobes Are Brighter Than Video Lights

Even the brightest video lights, when set to their maximum power, do not come close to matching the brightness of the average strobe. Depending on the exposure settings and particular video light and strobe models, strobes can be over 100 times brighter than a video light - a massive difference!

This test compared the Sea & Sea YS-D3 strobe against the 18,000 lumens Keldan 8X video light and measured the results with a light meter.

With the strobe and the video light set to their full power settings, we calculated the difference required to achieve the same exposure across the test scene shot with each light. We locked in the shutter speed and aperture, set ISO to 100, and fired the strobe. We then did the same shot with the video light at full power and raised the ISO until we achieved the same exposure as the strobe-lit scene.



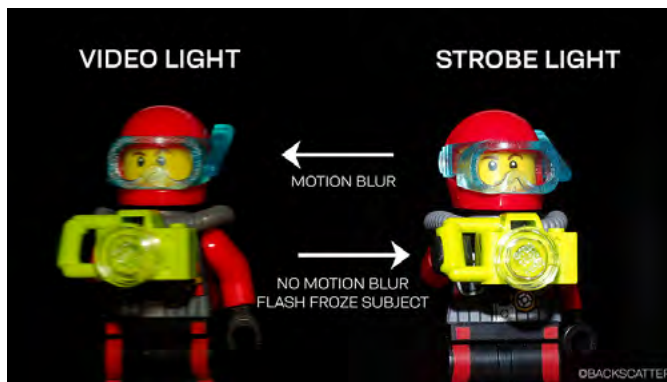
Our certified lab testing equipment shows the top-rated Sea & Sea YS-D3 strobe is 26 to over 100 times as bright as the top-rated 18K lumen Keldan 8X Video Light for photo use.

We used a light meter in the middle of our test scene to accurately quantify how much light was hitting the scene.

When shooting at 1/125, the strobe measured a difference of 4.7 stops, about 26 times brighter than the video light. When shot at the maximum 1/400 sync limit of the Sony a1 camera used for testing, the strobe measured 6.7 stops brighter, or about 104 times brighter than the video light. In both cases, this is much, much brighter than a video light, and the magnitude of that increases at faster shutter speeds.

### Strobes Freeze Motion

A strobe will produce an instantaneous, bright burst of light that synchronizes precisely with the shutter when taking a photo. The flash from a strobe is (in most cases) faster in duration than the camera's shutter speed, creating the effect of



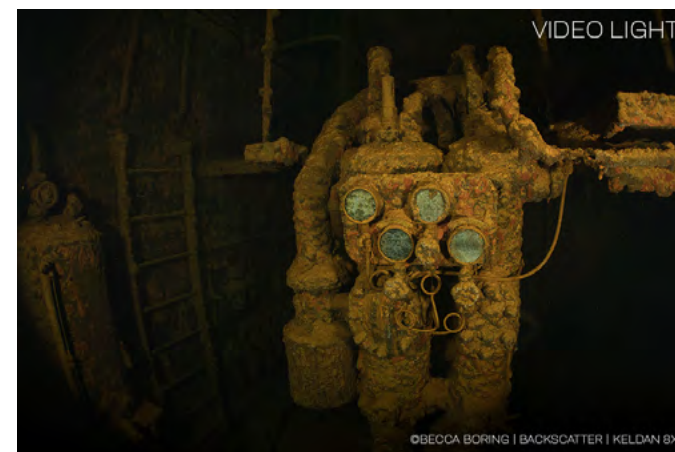
Shooting photos with a video light is more likely to introduce motion blur into your image. Photos shot with a strobe do a much better job of freezing motion because the duration of the flash is faster than the camera's shutter speed - unlike an always-on video light.

'freezing' the motion of a moving subject in the image.

Video lights are continuous light sources that provide constant illumination during the entire duration of the exposure. Because of the always-on aspect of this type of light, any changes in the shutter speed will also affect the exposure of the lights in the image. Video lights will also have a more challenging time freezing motion on moving subjects because they will be impacted more by the camera shutter speed, unlike shooting with a strobe. This factor poses an additional challenge to the photographer because they must find a shutter speed that balances the proper exposure and does not allow too much motion blur.

### WHERE VIDEO LIGHTS WORK

There are certain situations where a video light can work for photographs. These will almost



Video lights may be used instead of a strobe when shooting in dark, low ambient light environments such as the interior of this wreck.

Keldan 8X Video Light | 1/60 | ISO 200 | f7.1

all be dark situations with little to no ambient light, such as during night dives, exploring a dark wreck inside a cave, or even diving deep on the shadowed side of a wall during the daytime. A video light also has the benefit of doubling as a dive light in these environments, and one can easily see exactly where their lights are aiming at all times.

### Compact Cameras Can Shoot Macro With A Video Light

Video lights can also be practical for close-up macro photography on small subjects with a compact camera. Compact cameras don't need as much light because they typically have a lower maximum aperture value. The larger the camera sensor, the less effective a video light will be for photo lighting.

When shooting macro with an Olympus TG camera, the photographer must get very close to the



*Shooting macro with a video light can work on Olympus TG cameras, where the camera and light must get extremely close to the subject. Backscatter Macro Wide 4300 Video Light | 1/160 | ISO 100 | f18*

subject, which means the light gets close, too. This dumps so much brightness on the subject that it tricks the TG camera into shooting an ideal exposure setting for a dark background while maintaining a nicely lit foreground.

Shooting macro photos with a video light has the benefit of constantly previewing your lighting. Because the light source is always on, it will be easy to tell exactly where it aims. Just peek over the camera and look if the light is not visible on the screen or viewfinder.

A video light is also entirely automatic for underwater exposure because the camera meter can work from a constant light source but not from



*Video lights can be effective for macro photos on full-frame cameras, as in this example shot on the Sony 90mm Macro Lens. In this instance, the camera's ISO had to be boosted to 640 to get the correct exposure on the subject, even with the video light at full power. Backscatter Macro Wide 4300 Video Light | 1/125 | ISO 640 | f22*

a flash. Reading the meter can benefit new shooters who want to avoid dealing with changing strobe power frequently.

## LIGHTS WITH A STROBE MODE

Video Lights With A "Strobe" Mode Don't Work The Same Way

Some video lights on the market today advertise themselves as having a 'strobe' or 'burst' mode that works similarly to a flash from a proper strobe. These LED video lights offer a short-duration boost to the LED lighting. The problem is that these lights do not function like a strobe does. The light from these devices only comes from LEDs on a circuit board, not an actual flash tube backed up with power from high-discharge capacitors. It is also a much slower duration than a true flash and is still



*You can achieve the same shot with a strobe at a camera exposure value that creates a significantly darker background while keeping the subject nice and bright. Backscatter Mini Flash 2 Strobe | 1/250 | ISO 50 | f22*



*Video lights that have a 'burst' or 'strobe' mode do not behave like a strobe. They are still not even close to the brightness of a strobe, and they do not fire faster than the shutter speed, so they do not allow for separation of foreground and background, nor will they do any better than a video light when it comes to freezing motion blur.*

affected by the camera's shutter speed. The LED 'burst' will result in photos that have motion blur on moving subjects if the shutter speed isn't fast



*The foreground subject is often the most critical part of the shot, so call plenty of attention to it with bright, even lighting.*  
Sea & Sea YS-D3 Strobe | 1/250 | ISO 400 | f11

enough and there is less separation between the exposures of foreground and background subjects.

Video lights with a strobe feature will work best with close-up macro work at close range with compact cameras.

## CONCLUSION

A strobe will produce the best overall results when shooting underwater photos. They are brighter than video lights, do a better job of freezing motion on moving subjects, and allow the photographer to separate strobe-lit foreground subjects from ambient-lit background elements.

A video light may be substituted in place of a strobe when shooting photos in

dark situations where there is little ambient light to compete with, and can even have some unique benefits when shooting in those environments, such as seeing a real-time preview of your lighting composition.

A simple video light can also be less expensive than a strobe, so it can be a great entry-level way to add light to your photos on a budget. A video light can be reasonably adequate on a compact camera like an Olympus TG series. It can be a practical way for newer underwater photographers to make the most of their beginner camera systems without breaking the bank.

**Jim Decker & Robin Dodd**  
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# Photography for conservation

by Javier Murcia

Planet Earth is made up mostly of water. Many times you have heard that we really should have called our planet Water, and not Earth, because almost three quarters of it are oceans, seas and other masses of water (70% of the total surface).

Each body of water, whether fresh or salty, has characteristics that define it in one way or another. A river presents a different fauna depending on the section where we are. Its fish fauna, for example, is adapted to the intermittent flow of river water, depending on the season of the year. The same thing happens with the seas and oceans or any body of water.

Seas and oceans, rivers and lakes have been suffering devastating anthropogenic pressure in recent years. Seas of plastic cover thousands of square kilometers of our oceans; Drifting nets are annihilating, like death traps, countless marine creatures such as fish, birds and sea turtles or cetaceans. Most of our rivers, lakes, and lagoons are

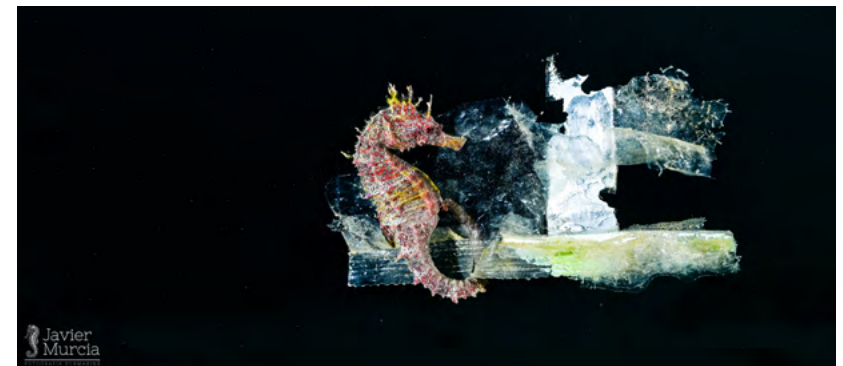


*Death: A young seagull died because he mistook a fishing hook in the shape of a fish, tried to eat it, and died.*

*Nikon Z7II, 20mm, Marelux, Inon flash. ISO 80, f9, 1/125*

*My taxi: A seahorse clings firmly to a piece of plastic during a storm.*

*Nikon Z7II, 20mm, Marelux, Inon flash. ISO 80, f9, 1/125*





*Deadly nets: A black-necked grebe has been the victim of illegal fishing nets in southern Spain. Nikon Z7II, 35mm, Marelux, Inon flash. ISO125, f9, 1/320*



*Help!!!: A Mediterranean wrasse has gotten trapped inside the packaging of some buckets and shovels from children's games in summer. You have to throw those tights in the trash. Nikon Z7II, 20mm, Marelux, Inon flash. ISO100, f8, 1/200*



*My Piercing: A Salaria turkey blenny bites into the remains of a soda can, stopping marine litter. Nikon Z7II, 60mm, Marelux, Inon flash. ISO200, f8, 1/250*

contaminated; there is not a square meter of our water that does not suffer the devastating pressure of man.

There are many problems that the planet's water masses suffer, from the appearance of invasive species, the accumulation of marine garbage (especially plastics and the worst, micro-plastics), different ecological disasters (eutrophication, and anoxia as is currently happening in many places in the world), accidental fishing, loss of biodiversity, etc.

Unfortunately, more and more bodies of water are polluted on our planet. The masses of

continental waters such as rivers are mostly lifeless, dried lakes, lagoons with eutrophication processes.

Photography is a fantastic tool to publicize and highlight the landscape, habitats and species that are intended to be conserved. The use of images and video as documentation and identification is essential for scientists, ecologists and administration.

It may be a fundamental tool for the conservation of our aquatic ecosystems.

The nature photographer focuses his work in favor of conservation and defense of the Environment. Man's relationship with nature is



*Deadly plastics: The plastic rings that join beverage cans can be real death traps for birds, cetaceans, fish, etc. Nikon Z7II, 15mm, Marelux, Inon flash. ISO 125, f9, 1/320*

increasingly decadent. The wonderful natural heritage of the planet is at imminent risk of disappearance and only by becoming aware of it can something be done about it. For this, photography plays a vital role today. A good photographic document is the most universal of languages and, when used correctly, is capable of communicating, denouncing and raising awareness more than any other medium and without the limitations of language.

However, to achieve this purpose, various considerations must be taken into account since not all images serve to contribute to conservation nor can all do so in the same way or with the same intensity.

The maximum conservation impact must always be shown in a photographic work and the images must serve this purpose and achieve the maximum possible impact with them.

Therefore, there is no doubt that

nature and conservation photography is an essential tool for raising citizen awareness, and therefore for disseminating the environmental problems that we are suffering over the years in our country. wonderful and unique planet, increasingly damaged and punished. Our aquatic and marine ecosystems need our help.

Environmental education is one of the pillars of conservation. We cannot expect society to be interested in nature if it knows nothing about it. However, with photography we can make this information much more accessible, easy to understand and entertaining.

**Javier Murcia**

[www.javiermurcia.es](http://www.javiermurcia.es)

[www.facebook.com/javier.murciarequena](https://www.facebook.com/javier.murciarequena)

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*Javier Murcia was born in Cartagena. From a very young age he dived with goggles, a tube and fins, which led to a great interest in diving and very soon he began to feel the urge to capture marine species in the form of images.*

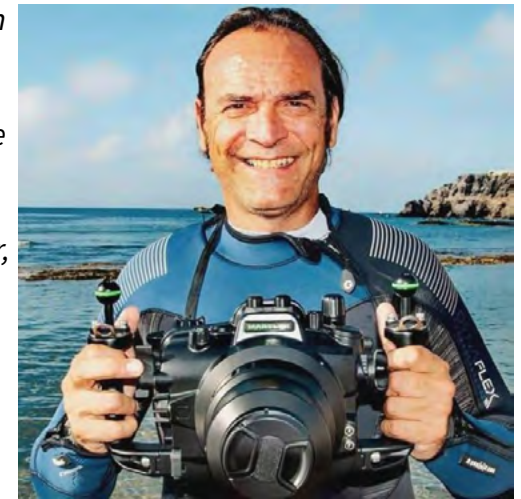
*His work, as a naturalist and photographer, focuses on marine and freshwater fauna.*

*He currently collaborates with various national and international magazines on nature and marine biology topics.*

*Author of 9 books, including the “Guide to the underwater flora and fauna of the Mar Menor”, “Life under the Mediterranean”,*

*“An underwater journey through the port of Cartagena”, “The Mar Menor, A magical lagoon”, “The green forest, Posidonia oceanica”, “Break: between land and water”, “Posidonia oceanica: meadows of life”, etc. He has collaborated in the book “Marine Ichthyofauna of the Mediterranean”, in the “Atlas of phanerogams of Spain” or the Oceanografic Guide (Valencia).*

*He is an ambassador for big brands such as Aqualung, Marelux, Oceanografic de Valencia and collaborates with Kanau, Orcatorch, Balkysub.*



# Red Sea Merfolk

By Rob Aarsen, Lisa Elvee and Jamine De Wandel

Photography by Rob Aarsen and Daniel Scott

## Dolphin!!! – Rob Aarsen

A loud cry can be heard across an otherwise empty Red Sea: ‘Dolphin!!!’ I quickly gather my gear and step overboard. This can’t be... can it? I swim away from the MY Big Blue and wait to see if he shows up. Suddenly a beautiful gray animal overtakes me at top speed. He had sneaked up behind me and is now playfully circling around me. First I take a good look, then start taking pictures. He gives me a penetrating look back from up close. “Zapped” by a dolphin, that’s what it feels like.

In the meantime, a few others have joined so that the dolphin has more people to play with. Not everyday divers but snorkelers with a large fin on their feet. Dolphin seems intrigued by these creatures that look a bit like himself but then again not. First Lisa is inspected up close. A thrilling encounter between human and animal. After a few laps, Dolphin dives to the bottom where we see him wandering around for a little while. Maybe he’s calling his friends? After a few minutes he calmly rises back to the surface and turns his attention to Jamine, in a monofin and mermaid

top. The two seem to like each other. A graceful dance ensues between Jamine and Dolphin, who mirror each other’s movements, cross and swim in formation. And then suddenly Dolphin disappears. ‘Magic of the Red Sea,’ is how instructor Manu explains the phenomenon. ‘You never know what to expect here.’

## On the dance floor – Lisa Elvee

Mermaiding is the term used for swimming with a special mermaid tail. This consists of a monofin with a fabric or silicone tail over it. These tails come in all kinds of colors, shapes and sizes. The special costume is also what makes mermaiding so much fun! Both men and women can become merman or mermaid. Gender-neutral terms used are “merpeople” or “merfolk”.

As a circus artist, I have always had a love for movement art, costumes and fantasy. That’s why mermaiding grabbed me when I first heard about it. After a lesson I was blown away by the wonderful feeling of gliding through the water like a dolphin. This way of swimming feels effortless and natural, and being underwater brings me peace and



*Magic of the Red Sea. Jamine meets dolphin. Nikon D810, 1/80 Sec, 64 ISO, f7.1. Nikon 16-35 at 21mm. Two Sea&Sea YS-D3 strobes (Rob Aarsen).*

*Lisa Elvee. Nikon D810, 1/125 Sec, 64 ISO, f7.1. Nikon 16-35 at 19mm. Two Sea&Sea YS-D3 strobes (Rob Aarsen).*

relaxation. I immediately bought my first tail and soon found four other mermaids in Amsterdam. The group grew quickly and we have great fun diving around each other, making underwater videos and exchanging our creative ideas about underwater tops and accessories.

The mermaid community spirit is a large part of what makes



mermaiding so popular. Sharing your passion with others is always fun and mermaiding together is more fun than alone. You sense each other in a unique way under water. We anticipate each other's movements and this connection makes swimming, turning and diving feel like dancing together on the dance floor. That is why you often find mermaids together in a colorful school or -- as we call it -- a "pod". This inclusive community is always happy to welcome new merpeople, so don't hesitate to dive in!. [www.lisaelvee.com](http://www.lisaelvee.com)

### Red Sea Mermaid Safari – Rob Aarsen

The Red Sea Mermaid Safari is a liveaboard trip in the Red Sea especially for "merfolk". Its purpose is to do photoshoots with experienced model photographers all day long. The strong wind keeps us near Hurghada where we take shelter behind Gubal Island, about two hours to the northeast. Here we have a spacious open water studio with shallow sandy bottoms and coral reefs where we look for protected spots for the photo sessions. We shoot on the beaches at sunrise.

The route takes us back to Hurghada via Shaab El Erg (Dolphin House), a large, crescent-shaped lagoon where, in addition to the dolphin, we also come face to face

with eagle rays. The coral here is in better condition than at Gubal, although we were not on the sea side of the reefs due to the wind. The last two days we are between the Giftun islands, close to Hurghada and very busy with day boats. The MY Big Blue that Dive and Travel booked for us, is a spacious, stable ship of 38 meters long and 7 meters wide with a total of 14 cabins. It served our purpose well, even though this mermaid safari was a first for the crew. Scuba instructor Emmanuelle (Manu) Hular and freediving instructor Yasmine Tarek assisted us during the photoshoots and kept everybody safe.

### A happy reunion – Jamine De Wandel

In 2021 I came into contact with a family of wild dolphins for the first time. That was in a bay in Corsica. It was a unique experience and my first introduction to the underwater world. As a child I was afraid of water and dreamed that I was drowning. Nevertheless, like many children of my time, I became fascinated by the Little Mermaid. I also wanted to become a mermaid so I wouldn't have to be afraid anymore.

Forty years later I overcame many of my fears and after a gender transition, I was finally able to be myself. Jamine the mermaid saw the light and dived into the wonderful



*Merfolk conquers the Red Sea. Top row left to right: Mermaid Althaia, Mermaid Sherelle, Melody, Gianna, Mermaid Glacia, Marleen Schouten. Bottom row: Jamine, Lisa Elvee, Loraine, The Mermaid Aurelia, Chris Meerman. Nikon D600, 1/400 Sec, 100 ISO, f6.3. Sigma 15mm FE. Nikon Speedlight SB-5000 (Rob Aarsen).*

world under water. This first contact with the family of dolphins in 2021 gave me the reassurance that I had taken the right course with my life. It even looked like I one of the dolphins gave me a wink. As if he was saying: 'You are welcome here.'

I decided to fulfill my childhood desire. I quickly completed the freediving and mermaid courses at SSI. Now I am an SSI Mer(maid) instructor. With my mermaid school at De Flippers in Leuven (Belgium), I want to help people who share my passion to make their dreams come true. The same way De Flippers helped me make my dream come true.

The Mermaid Safari in the Red Sea is one of the most wonderful moments



*'A dance I can't refuse.' Jamine. Nikon D810, 1/80 Sec, 64 ISO, f7.1. Nikon 16-35 at 16mm. Two Sea&Sea YS-D3 strobes (Rob Aarsen).*

I have experienced in my young female life. Two years after my first dolphin encounter, I once again have the opportunity to interact with a dolphin that appears out of nowhere. For a moment it seems as if the dolphin that winked at me in Corsica had followed me. Here is what happens:

On day four of the safari we had planned a photo shoot with a parachute. Just as we were about to start, a gray dolphin emerges from the blue. I jump into the water in monofin and top and leave the parachute for what it is. Without hesitation I dive down, where I don't have to wait long for a happy reunion. "Flipper" soon comes over and spins around me. Honored as I am, I cannot possibly refuse this dance. An endless moment in which I can feel one with this special being and the environment in which we find ourselves. We tumble and frolic around each other until I have to rise to the surface to catch my breath. But Flipper remains curious and so I can dive again and again and maintain contact. We swim under, over, in front of and behind each other. Until the moment when Flipper looks me in the eyes one last time and disappears into the deep



*Early morning beach shoot, Mermaid Sherelle. Nikon D600, 1/1000 Sec, 100 ISO, f7.1. Nikon 24-70 at 32 mm. Nikon Speedlight SB-5000 (Rob Aarsen).*

blue. Returning to the surface, I find myself in a state of eternal gratitude for this moment. This now legendary memory is forever in my heart...

### **No gravity – Rob Aarsen**

To me, underwater model photography has proven to be completely different from 'regular' underwater photography with a model (diver). It is also different from model photography in a studio. It's somewhere in between. As an underwater photographer I had to learn new things and kick some old habits. For instance, front lighting with the strobes attached to the housing will not give you mindblowing model photos. Nor will shooting upward with a fisheye lens. The biggest difference is that the images we make are always a result of the collaboration between photographer and model. The model contributes ideas and creativity to the shoot and expects clear instructions about the poses and intent from the photographer in return. This requires different preparation. As a



*Chris Meerman. Sony A6500 23mm, 1/60 Sec. 400 ISO, f8. Seafrogs Housing, Viltrox 23 mm (Daniel Scott).*

photographer, you have to know about poses and directing models. I usually make a moodboard before every shoot. And then there is the production: finding a pool, models, coordinating agendas, and sometimes finding props or costumes.

In the pool, depending on what I want, I set up an underwater studio with background cloths, strobes on lamp stands and, if we are working in deep water, a bridge or crane for the model to hold on to. All my strobes are Sea&Sea: YS-D3, YS-D1, YS-250 Pro and YS-350 Pro still going strong. I find them very reliable. I put my strobes on light stands because I want to avoid front lighting. Using light stands allows me to position the strobes around the model and I can move back and forth without taking the light with me. The strobes are fired by a single Sea&Sea YS-D1 on the housing through optical triggers. Obviously, this doesn't work in open water. During the mermaid safari I had my strobes on long arms attached to the housing. The lenses I use are the Nikon 16-35 f4 zoom and the Nikon 24-70 f2.8 on



© Daniel Scott

*Lisa Elvee. Sony A7RIV, 1/60 Sec. 200 ISO, f1.4. Sigma 105 mm (Daniel Scott).*

a Nikon D810 full frame DSLR. I don't use fisheye lenses because I feel the distortion is too unflattering for the model.

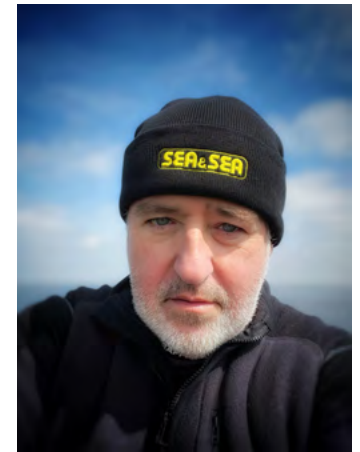
I like to separate the model from the background by working with backlight, complementary colors or both. For backlighting, I usually place 1 or 2 powerful strobes on the edge of the pool, just above the water surface. With a long mermaid tail, in addition to the main light that comes from above, I use 1 or 2 strobes to illuminate the tail. Sometimes I turn



*Mermaid Crystal, pool shot. Sony A7SIII 16mm 1/60 Sec. 200 ISO, f8. Sigma 16mm Nauticam Housing Sony A7SIII (Daniel Scott).*

a photo upside down. Then I set up the light on the bottom of the pool and point it upwards. The model turns upside down under water, and after I turn the photo over, the image is correct again. In this way I create the illusion that the water surface is the floor of our 'studio'. That's the fun of model photography. Let your imagination run free and create images that are not possible under the influence of gravity.

*Rob Aarsen (The Netherlands) has been an underwater photographer since 1991. He does editorial work for publications and books and in 2018 he turned to underwater model photography. Since then he has explored the creative possibilities of this form of photography, where the interaction with the models largely determines the result. Underwater model photography requires a completely different approach than 'normal' underwater photography. A reason for Rob to keep learning and developing – and to take more and more beautiful photos.*



[www.in2thedeep.com](http://www.in2thedeep.com)  
[www.instagram.com/robaarsen](http://www.instagram.com/robaarsen)

*Daniel Scott (Germany) was captivated by the fascinating world of photography 15 years ago. His passion for art and aesthetics led Daniel to scuba diving, where he discovered the breathtaking beauty of the underwater world and was able to photographically capture the enchanting world of marine life, corals and macro creatures.*



*As a DUP instructor (PADI) and avid recreational diver, Daniel was also able to develop his skills, specializing in the unique combination of model photography and underwater photography. The fascinating mermaids and underwater models, wrapped in enchanting robes, dresses and fabrics, are always floating in front of his lens with new ideas.*

[www.instagram.com/\\_scotty\\_photography\\_](http://www.instagram.com/_scotty_photography_)

# Tonga's Gentle Giants

by Nigel Marsh

Humpback whales can be viewed at many places around the globe, but one of the best places to swim with these gentle giants is the warm blue waters of Tonga in the South Pacific. I have wanted to visit Tonga for many years to photograph these graceful and majestic animals and this year I finally fulfilled that dream.

Humpback whale swims are conducted at several locations throughout Tonga, with the island group of Vava'u considered to be the best. Covering an area of 115 square kilometres, the 34 limestone islands of Vava'u have the most sheltered and clearest waters of Tonga, and the most whales. The area also has the most licensed whale swim operators, around twenty. For my recent trip I went with one of the most experienced operators, Swimming with Gentle Giants which is owned by award-winning Aussie photographer Scott Portelli.

Scott has been running these hugely popular trips for over 20 years. One of the benefits of going with Scott is the small group sizes, so more whale swims, and all groups are led by an experienced underwater photographer that can help you to get the best photos and videos of your experience. Most trips also have a marine biologist on board, so they can answer every question you have about the whales.

Arriving in the capital of Vava'u, Neiafu, our group of eight were split into two for our accommodation and whale swims. Our accommodation was in rented houses that overlook the lovely blue waters of the Neiafu harbour, where



*A close encounter with a curious calf - 1/200, f8, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and natural light*

I enjoyed several nice snorkels and shot some interesting subjects with my macro lens, including mantis shrimps, gobies and a sea snake.

Leading our groups were award-winning Scottish photographer Grant Thomas, who has been leading trips in Tonga since 2017, and Aussie couple Nush Freedman and Andre Rerekura, who recently produced and starred in the series Shipwreck Hunters Australia for Disney Plus. Over dinner Grant explained the rules and regulations and how things

work in Tonga.

For our week of whale swims, we were going to be using two boats with local skippers and whale guides. For each swim the guide is only allowed in the water with four guests at a time. At all times you follow the instructions of the guide and skipper, they tell you when to get in, when to get out and when to move back, if you get a little too close to a whale. Grant also explained that the operators share whales and with each operator allowed two



*The calm waters of Neiafu Harbour - 1/800, f14, ISO 400, Nikon D500 with 18-300mm lens*

boats, there are a lot of eyes looking for whales.

Grant also shared some photo tips, saying a fisheye lens is best avoided, as only occasionally will a whale swim close enough to use it. He recommended a 16-35mm for a full frame camera or a 10-20mm for a crop camera. I was planning to use my Tokina 10-17mm with my Nikon D500, and keep it at 17mm for most shots. For natural light photography with subjects like whales, I set the camera to aperture priority, the f-stop to f8 and the ISO to 200 and let the camera select a shutter speed. But as

most cameras tend to over-expose on natural light, I set the exposure to -2.

The next morning, we boarded our boat, via the wharf in front our accommodation, and met our local crew, skipper Villy and guide Lucky. Departing at 7am, we had seven hours to swim with whales before we had to be back in the harbour. Twenty minutes after departing we spotted our first whales, a mother, calf and escort. However, they were on the move and another couple of boats were with them. We finally got our first swim about an hour later, when we were invited to share a different



*Our whale swim boat 'No Bananas' - 1/4000, f8, ISO 400, Nikon D500 with Tokina 10-17mm lens*

mother, calf and escort.

Lucky slipped into the water and swam about 50m away, he then raised his arm and Villy told us to enter the water, quietly. We swam over to Lucky and he pointed down. Below us, about 20m deep, I could see two large dark shapes, resting adult humpback whales. Grant explained that the mums often rest, sometimes at depth like this and other times on the surface. But where was the calf? Then I saw it, the calf had been under mum, maybe getting milk, and was now heading to the surface for a breath.

This was quite a large calf, maybe

5m long, and it was a magical sight to see it rising to the surface. It took three breaths, then circled around to get a close look at us before it dived to return to mum. We then gazed back into the blue. Only a few minutes later the calf came back to the surface for another breath. While adult humpbacks can hold their breath for up to one hour, calves can only go for five to seven minutes before they need air.

After its first breath the calf turned towards me and swam within one metre of me. I could see it looking at me, wondering what I was, before it

returned to mum. The calf repeated this behaviour another three times, getting air, checking us out and then returning to mum. However, on its last descent something interested happened, this time it went to the escort. Grant explained that the escorts in Vava'u are normally males, that are hoping to mate or show they are a worthy father, and calves never go close to these males. He concluded this escort was another female.

As we watched, the calf played around the escort, then they all started to move, heading towards the surface. We finned like mad trying to keep up, but the whales were just too quick. I watched them take a breath at the surface and then the escort slapped its tail and they were gone. After spending twenty amazing minutes with these whales it was time to move on so another boat could have a turn. Villy then informed us there was another mother and calf nearby that was all ours.

We followed this mother and calf slowly for over an hour as they cruised around an island. The calf breached several times, while mum rolled on her back, slapped her tail and waved her pectoral fins around. We were hoping they would wear themselves out and eventually stop for a rest. And finally, they did.

Over the next ninety minutes we had five swims with this pair, with the encounters varying from five to twenty minutes. For the first few swims the mother rested in deeper water, but we could still clearly see her in the brilliant 30m visibility. The calf was a little shy at first, not wanting anything to do with us, but as her confidence grew she got closer and closer. The mother was anything but shy, as she rose from the depths she would take her time, allow us to get close to see her eye inspecting us.

For the last few swims with this pair the mother



*A cute calf at close quarters - 1/200, f8, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and natural light*

led us into shallow water, allowing us to see the bottom as she rested 10m below. It was a magical encounter with this pair, and it was sad to see them leave, but it was time for a late lunch and a visit to Mariner Cave.

With the islands of Vava'u made of limestone it is no surprise that there are many caves in the area, and we explored a number of them during our stay. Mariner Cave has an underwater entry, only a short swim, then opens into a large cave with stalactites.

Outside the cave a coral wall drops to 30m and is home to numerous reef fish.

After a spectacular day of whale swims we headed home, exhausted and exhilarated.

Before heading to Tonga I had worked up a list of things I hoped to see and photograph, calves being top of that list. The other two things were a singer and a heat run. Day two crossed off one of those things straight away, when we found a singer just outside the harbour.



*A mother humpback playing at the surface - 1/640, f13, ISO 400, Nikon D500 with 18-300mm lens*



*Mother and calf in the blue waters of Vava'u - 1/400, f8, ISO 400, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and natural light*

Only the male humpback whales sing, and they all sing the same song. However, finding a singer is no easy task. We saw the whale descend, and his singing was so loud you could hear it in the boat, but it took our guide several attempts to find him. With the singer finally located we entered the water.

His loud chorus of moans, grunts and squeals vibrated through my body as we swam towards him. Looking down all I could see was a tail. He was head down, tail up, with his head close to the bottom. We stayed with this singer for over an hour and

relocated with him twice when he moved. During the week we saw two other singers, including one that had a silent friend hovering with him.

Each day we also had more mother and calf interactions. These always varied. We had one mother that was logging, resting on the surface with her calf tucked under her chin. Mostly we had a mother and calf with a male escort, which were generally brief encounters as the males always wanted to move, not allowing the mother to rest for long. One randy male was constantly nudging the female and at one point

even his penis popped out!

Each day we had swims with at least two groups of whales. Some days we were with a group straight away, other days it took several hours before our first swim.

On day four we finally found a heat run, well a mini heat run. When a group of males chase a female, whether she has a calf or not, it is known as a heat run. A dozen or more males can be involved in the chase and are known to fight each other to show who is the strongest. Our mini heat run only involved two males chasing a mother and calf.

This was an action-packed experience, as it involves being dropped ahead of the travelling whales. On our first drop the whales swam below us, the mother and calf in the lead with the two males following. The second time we dropped in well ahead of them, and this time I freedived to 8m to await their arrival. After a minute of waiting I was suddenly joined by one of the males, who waved at me with his pectoral fin. As I headed for the surface the other whales came gliding pass.

The finally drop was very exciting, as the whales were all on the surface



*A mother humpback rises to the surface - 1/500, f8, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and natural light*

heading straight for us. Our group scrambled to get out of the way, but before we could move the whales all dived and went straight under us.

For almost all of my images I was shooting from the hip, simply pushing the housing in front of me and snapping away. I didn't want to be seeing this amazing experience through the viewfinder. At times my framing was a little off, and I ruined a few spectacular images with this technique. However, this is an experience that you want to enjoy first hand, and you also need to know how close you are at all times, as I almost

got smacked by a tail twice!

I had an incredible week in Vava'u, snorkelling with the wonderful humpback whales of Tonga. The experience left me with memories that will last a lifetime, but I don't think it will be a once in a lifetime experience, as even now I am thinking of a return to swim with these gentle giants.

**Nigel Marsh**

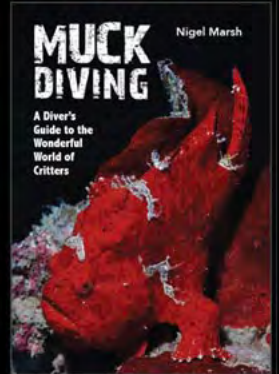
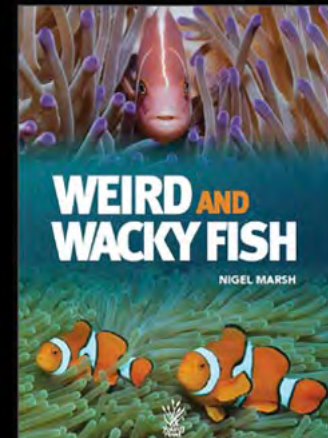
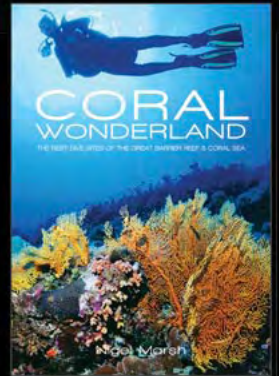
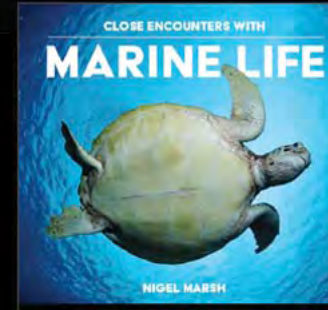
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# NIGEL MARSH

## 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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# My Shot

by David Haintz

The Bluering Octopus is such an amazing creature to find. I managed to come across this one while we were diving off our local dive site, Mornington pier, Victoria, Australia. If it wasn't for my dive buddies I would swam straight past it. It was so well camouflaged i did not notice it until i was right in front of it, while my buddies were pointing at it. It size was no bigger than 50mm.

Mornington pier is 75km from Melbourne CBD just over an hours drive. Entry to the site is from the pier (shore Dive). depth statrs from 3m out to 12m west of the pier. Water temperature can range from 10degrees C in winter to 21 degrees in summer. Visibilty at this site gets no more 15m, The ideal wind direction is a South Easterly, or gentle westerly and North wind.

Ideal times to dive this site is early mornings or late afternoon with incoming tide. Or a complete night dive. Generally have more of a chance to find Bluering Octopus out hunting. You can also find Pale Octopus, PotBelly Seahorses, Cuttlefish at varous times of the year.

Also note this site has some boat traffic and a lot of fisherman, so towing a dive flag is ideal.

Some of my favourite subjects that I always enjoy photographing are Octopus, Cuttlefish, Weedy Seadragons.

**David Haintz**

[www.istockphoto.com/portfolio/David\\_Haintz](http://www.istockphoto.com/portfolio/David_Haintz)



*Canon 5D MKii, 16-35mm lens, Nimar Housing, and video lighting. Camera settings. ISO-400, f/9, 1/200s @35mm*

Do you have a favourite shot or an image/s  
which made a dive special.

E mail yours with some text to  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

and yours could be the next My Shot/s

# Quick Takes

by David Fleetham

There is a cleaning station off the island of Yap named Stammtisch. Manta rays regularly come into the top of the reef, which is just 10 feet below the surface, to get cleaned.

After waiting for the mantas to come back I noticed that the fish here were very conditioned to the presence of bubble blowing intruders and I spent several subsequent dives with a macro lens chasing fish portraits. I had seen slingjaw wrasse, *Epibulus insidiator*, on several occasions perform their signature move with their highly protrusible jaws without attempting to capture prey. This species has several unique ligaments and cranial bones that enable its jaw to protrude at a rapid speed along with length to capture small fish and crustaceans. At Stammtisch I followed one that was indifferent to my presence and twice I was in the right place at the right time.

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



*Manta: Canon EOS R5 mirrorless in an Ikelite dry-lock housing with a Canon RF15-30mm zoom lens @14mm, 1/100 sec, F14, ISO 160, with two Ikelite 230 strobes on TTL*

*Both shots below: Canon EOS R5 mirrorless in an Ikelite dry-lock housing with a Sigma 70mm macro lens, 1/100 sec, F22, ISO 100, with two Ikelite 230 strobes on TTL*

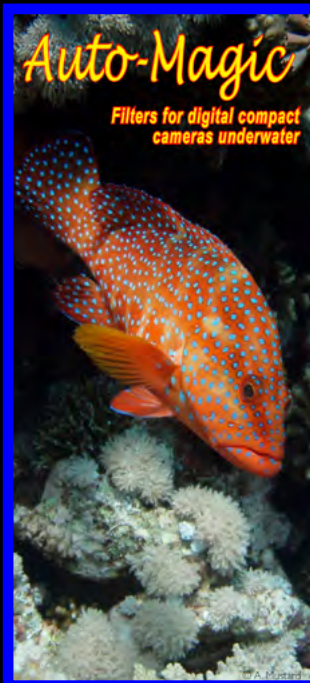


Do you have a few linked shots which tell a short story and which made a dive special?

E mail yours with some text to

[peter@uwpmag.com](mailto:peter@uwpmag.com)  
and yours could be the next 'Quick Takes'

# We've got you covered!



Magic filters are now available in 3 options. Original Magic for use in blue water with DSLR and compact cameras with Manual White Balance, Auto-Magic for compact cameras in automatic point and shoot mode. GreenWater Magic for use in green water with DSLR and compact cameras with Manual White Balance. Prices start at just £25.

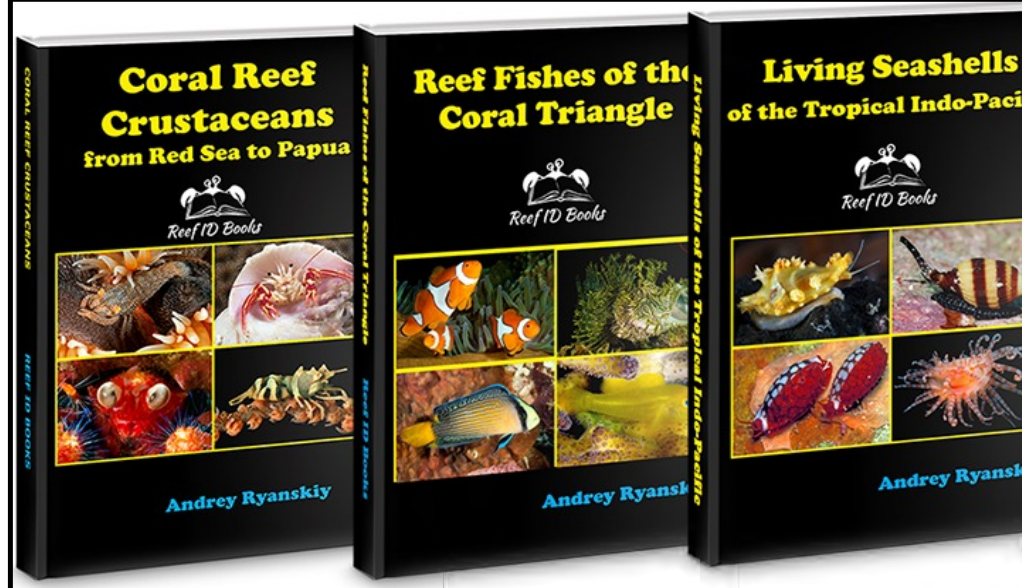


The Auto-Magic formula is now available in a Plexiglass filter that can be added or removed underwater.

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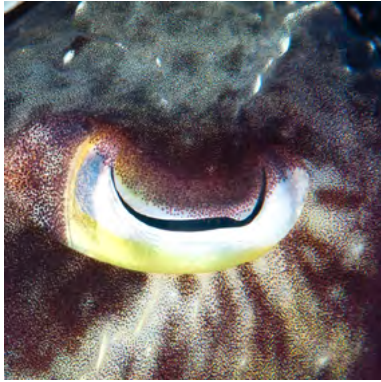
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## Marshall's Mysteries 12

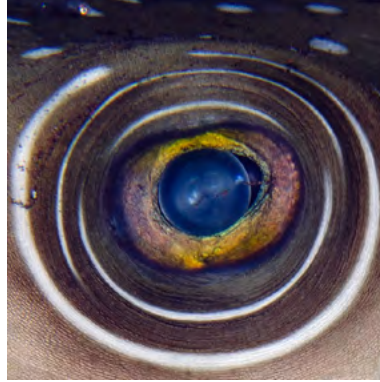
What do Audrey Hepburn, Zooey Deschanel, Peter Lorre, Amanda Seyfried, Elizabeth Taylor and Marty Feldham have in common? Remarkable eyes! Can you name these animals by their "windows to their souls"? Here's a clue – they're not all fish!

Answers  
on page 61

© Colin Marshall / Ardea



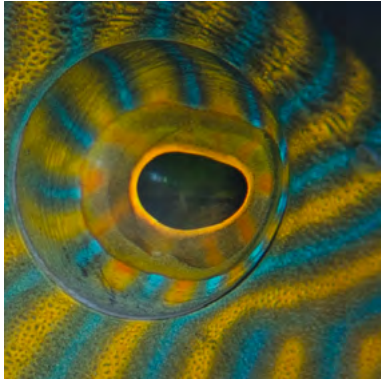
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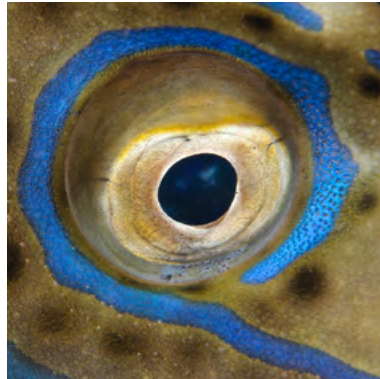
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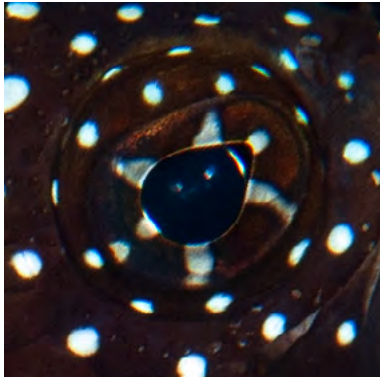
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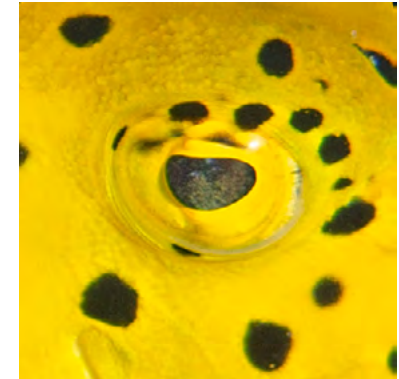
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If you think any of the identifications or information is wrong, please let me know at [colintrmarshall@yahoo.com](mailto:colintrmarshall@yahoo.com). Feel free to send me any images of anything you'd like some help in identifying – any particularly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

## Kit for sale

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

Search UWP adverts



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

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



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

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



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

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



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

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



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

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



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

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



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

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

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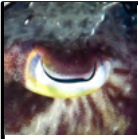
**Sell your stuff** You'll be amazed at just how quickly your unwanted underwater photography kit could be converted into hard cash with a UWP small ad. You can have your own UWP small ad from just £7.50 and it can have one photo as well as up to 100 words.

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# Marshall's Mysteries 12 - Answers

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Broadclub Cuttlefish  
(*Sepia latimanus*)



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White-spotted Puffer  
(*Arothron hispidus*)



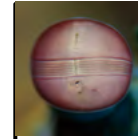
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Crocodile Flathead  
(*Cymbacephalus beauforti*)



© Colin Marshall / Alamy

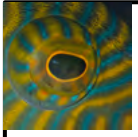


Peacock Mantis Shrimp  
(*Odontodactylus scyllarus*)



© Colin Marshall / Alamy

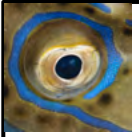
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Orange-lined Triggerfish  
(*Balistapus undulatus*)



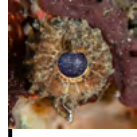
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Scrawled Filefish  
(*Aluterus scriptus*)



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Horrid Stonefish  
(*Synanceia horrida*)



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Juvenile Yellow Boxfish  
(*Ostracion cubicus*)



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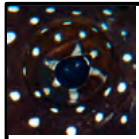
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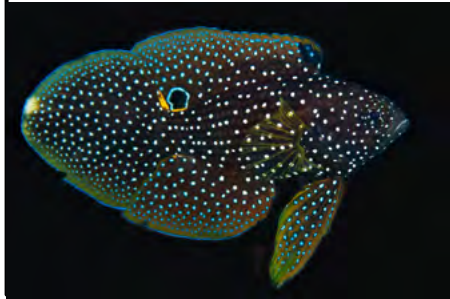
Green Turtle  
(*Chelonia mydas*)



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Comet  
(*Callopleiops altivelis*)



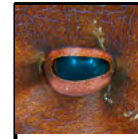
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Napoleon Snake Eel  
(*Ophichthus bonaparti*)



© Colin Marshall



Day Octopus  
(*Octopus cynae*)



# Guidelines for contributors

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

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

**Uw photo techniques** - Balanced light, composition, etc

**Locations** - Photo friendly dive sites, countries or liveaboards,

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

**Equipment reviews** - Detailed appraisals of the latest equipment

**Personalities** - Interviews/features about leading underwater photographers

**If you have an idea for an article,  
contact me first before putting pen to paper.  
E mail [peter@uwpmag.com](mailto:peter@uwpmag.com)**

## How to submit articles

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

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

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

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

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

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

# Parting Shot

by Merche Llobera

I was very pleased to win the Amateur Photographer of the Year 2023 in this year's Epson Pano Awards Competition.

In this image taken in Cabo Pulmo, Mexico, a breathtaking natural spectacle unfolds: a school of jacks forming a figure resembling a tornado. The jacks, with their silver and gleaming bodies, move in perfect synchrony, swirling and undulating in a fascinating aquatic ballet. The turquoise and crystal-clear sea provides the perfect stage for this incredible phenomenon.

The image was taken in October 2022 while scuba diving. It was a very fortunate day because the visibility was quite good, which doesn't happen often in Cabo Pulmo. We found the group of jacks very close to the sandy bottom, about 15 meters deep. I had my Sony A7III with the 16-35mm f4 lens, Isotta housing, and two Sea&Sea YS-D3 strobes.

The jacks mesmerized me with their incredible shapes and silver bodies. I took many pictures that morning, but undoubtedly, this is my favorite due to the composition and the beautiful and unique shape created by the jacks.

I like the 16-35 lens because it's very versatile, so unless I know I'll be very close to the animals, in which case, I would use the 8-15 fisheye, it's my preferred choice.

My settings for this image were 16mm, f13, 1/250, ISO 320. In the original image, the jacks are slightly underexposed because I didn't want to overexpose the highlights of the sun. For editing, I use Lightroom and Photoshop. I enhanced the shadows and added more warmth to the image to recover the true color of the fish and also added contrast, a bit of clarity, and removed haze.

**Merche Llobera**

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

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

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