



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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www.bunakenoasis.com



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A web magazine

UwP146 Sept/Oct 2025



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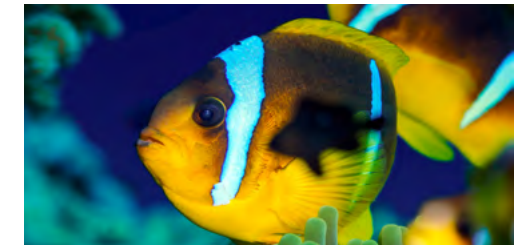
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Underwater Photography 2001 - 2025

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Publisher/Editor Peter Rowlands

www.pr-productions.co.uk

peter@uwpmag.com

Cover shot by
Ralph Pace
WPY 2025

Liveboard safety

For decades, liveboard dive boats have provided the perfect solution for diving remote locations in comfort and with easy access to the water. Add good food and convivial guests and you can have a productive, cost effective per dive, holiday.

They are especially suited to keen underwater photographers who can return from a one week trip with over 20 dives of, let's say, an hour each so that's a lot of underwater photography time. In addition, not being land based gets you away from the dreaded 'sand on the O ring' syndrome.

Of all the seas in the ocean, the Red Sea must have the highest concentration of liveboards and recently, unfortunately, it has become the highest concentration of accidents either from fire and/or water ingress. The past five years have seen 16 incidents involving dive liveboards in the Red Sea.

Three liveboards have been lost within the last 21 months alone, resulting in numerous deaths.

The situation has resulted in a report/statement here in the UK from the British SubAqua Club (BSAC) and the Marine Accident Investigation Branch (MAIB). MAIB was prompted to act following the latest incident last November, which saw the capsizing of the liveboard Sea Story near the port of Marsa Alam with the loss of four

Editorial

people, while seven people are still missing, including two UK divers.

I'm not going to go into all the details - you can read them here:

www.tinyurl.com/hrymacd6
and
www.bsac.com

but a precis of their conclusion is "Book liveboard dive holidays through recognised vendors who can provide assurance about safety standards applicable to the dive boat and request a detailed safety briefing before departure. This should cover warning signals, emergency exits, the location and use of safety equipment and abandon ship procedures".

So, if you are planning a liveboard trip, and not just to the Red Sea but to anywhere in the world, you would be strongly advised to seek reassurance from the agent or operator. Any company worth their salt will already have responded responsibly and made physical or procedural alterations and they will welcome your concerns because they are 'on it'. If you get the slightest feeling that you are being made to feel pedantic in anyway I would take that as a big warning sign. That's what the guests on the Titan sub should have done.

Finally I am not a fan of Associations but an international one

for Diving Liveboards would seem to be a good idea to standardise standards with regular inspections; but such costs inevitably end up coming out of our wallets so, in the end, you get what you pay for.

Enjoy, carefully.

To extremes and back

The arrival of Nauticam's MFO-3 brings us full circle when it comes to close up/macro photography underwater.

Why? Well, in the early days, dioptr (positive/magnifying) lenses were added to the standard lens to reduce the camera to subject distance and, underwater, this is good, especially in turbid waters. The stronger the diopter, the closer the focus but the greatly increased magnification brought with it strong optical limitations. Early, small scale manufacturers solved this with an air/water interface usually in the form of a sealed flat port in front of the positive diopter. Better, but far from perfect.

Enter Nauticam and the very clever Edward Lai and they produced the Compact Macro Converters (CMC), with CMC-1 and CMC-2 providing up to 4.5x magnification. For full-frame cameras, the Super Macro Converters

(SMC) offer even higher power, with SMC-1, SMC-2 and the newer SMC-3 offering 2.4x.

In real life, magnifications numbers communicate very little; what is important is lens to subject distances and, depending on the prime lens combination, it is between 51-103mm (2" to 4") and, however you look at it, that is physically very close. Difficult to light, difficult to keep steady and difficult to stop bumping into things but the results are stunning with hitherto unseen detail of nature's extraordinary designs - but it is incredibly hard work.

Enter the MFO-3 (the clue is in the name - Mid-range Focus Optimizer) and you have a much weaker lens with an optical design aimed at helping focus response and accuracy. Optimized for use with longer focal length full-frame macro lenses, the MFO-3 transforms these lenses into an approximate 60mm equivalent but with a much more versatile lens to subject distance of up to 1-1500mm.

The result is a much more relaxed scenario with the photographer being able to enjoy the environment whilst looking for subjects rather than hunched over a viewfinder for long periods.

I know which I prefer and I suspect the marine life does too.

Peter Rowlands
peter@uwpmag.com

www.uwpmag.com

News, Travel & Events

Underwater Photography Workshop

Paradise Taveuni, Fiji

August 4-15, 2026

Improve your underwater photography skills with Backscatter photo James Emery at Paradise Taveuni, Fiji.

Known as the Soft Coral Capital of the World, Taveuni is home to the legendary Rainbow Reef, with one of the Top 10 Dive Sites in the World, The Great White Wall, which is diveable only when conditions are right. We planned our trip dates specifically at the best time to be there!

Taveuni is indeed a paradise, where you will experience some of the best warm water diving in the world. The great majority of the dives you will enjoy are drift dives, where you are dropped off at one end of the dive site and drift through your dive to be met by the dive boat at the end of your dive.

You will experience a multitude of hard and soft corals, schools of barracudas, beautiful trevallies, manta shrimps, lionfish, manta rays,



turtles, blue ribbon eel, and, of course, the always magnificent reef sharks.

James Emery is the Marketing and Media manager at Backscatter. Before joining Backscatter, he spent 12 years across Southeast Asia working as a Photo Pro, with his final role being the manager of the Authorized Backscatter Photo Center at Lembeh Resort in Indonesia. With extensive knowledge in underwater photography and videography, James enjoys sharing his expertise with others.

www.backscatter.com



Best of Palau & Full Moon Spawning 20 - 30 April 2026

Palau has it all: dreamlike coral landscapes, pelagic subjects such as sharks and manta rays, schools of fish, wrecks, caves and, of course, the world-famous Jellyfish Lake. Two weeks of creative shooting in at least 30 dives with a bunch of camera freaks - that's what makes this trip a real 'best of' for all photo and film enthusiasts!

The fish aggregations in Palau are unique in the world. The unforgettable early morning dives with the Ocean Hunter dive crew are designed to offer the most spectacular dives that Palau has to offer. Based on the monthly lunar cycles, Ocean Hunter offers a unique diving experience.

During full and new moons, various species of fish gather in huge aggregations to spawn. The number can vary from hundreds to thousands, depending on the species. These breathtaking spawning events usually also attract Palau's largest predators.



This is a must for underwater photographers and filmmakers.

The Ocean Hunter Palau offers plenty of space for 16 divers. The ship is designed for professional underwater photography, TV and film productions and has a large workspace, power outlets with 110, 220 and 415 volts, and additional storage space.

www.panoceanphoto.com

www.behind-the-mask.com

Lembeh Photo Workshop 2025

We are happy to announce our 12th Annual Lembeh Photo Workshop 2025 with an exciting new twist! Our 2025 Photo Workshop will take place from 18th – 26th July 2025, a total of 8 nights. This 8 night/20 dive package is a new step up from our previous 7 night/17 dive packages of years past. Our guests have asked about extending the workshop and we have obliged.

Our hosts for the event is the wonderful NAD Lembeh Resort with their amazing team. The package includes all meals, nitrox (air available), return airport transfers (surcharge for non peak hours), 2:1 guest to guide ratio, in water tuition, and digital copies of outlines.

We limit the number of participants during workshops in order to give plenty of one to one time to everyone. One of the highlights of an Underwater Tribe/Studio Sloss workshop is that the instructors don't take cameras underwater. Our photo instructors accompany the students underwater with a slate in hand. One to one time underwater is often touted as the highlight of the workshop by past participants.

Our workshops are aimed at new underwater photographers as well



as more experienced photographers. We always start with the basics to get everyone on the same page before introducing other techniques. Our workshops are relaxed and friendly with a very social atmosphere. We don't include competitions so there is no pressure on our guests. Everyone loves the one to one afternoon sessions with the instructors as this allows everyone to dig into the photos of the day and perfect their Lightroom skills. Lightroom and post processing is one of the most important parts of our workshops with several presentations throughout the week.

www.underwatertribe.com

Underwater portraits by Angelina Pilarinos

Underwater portraits are more than photographs. They are an experience, an invitation to see yourself in a whole new way. These sessions are for anyone, not just models. Most of my clients are everyday people who want photos that feel different from anything they've done before.



Underwater photography can include personal portraits, family sessions, maternity shoots, and more. Maternity portraits are especially powerful. Water gives expecting mothers the freedom to move with ease, and it highlights the natural curves of pregnancy in a calm and gentle way.

Before we start, I take time to talk with you about what matters most. Maybe you want something artistic for your walls, or maybe you want to capture a season of life in a way that feels personal. By understanding your vision, I can guide you through poses and movements that look natural underwater.

The result is not just a set of images. It's an experience you'll remember. Every underwater



experience is a chance to step away from the ordinary and create photographs that feel true to you.

www.angelinapilarinos.com

www.uwpmag.com

Underwater Camera Market 2025 - 2033

The Underwater Camera Market size is anticipated to reach USD 22.8 billion by 2033 from USD 8.5 billion in 2025, with a CAGR of 13.1% during the forecast period. This growth is propelled by the increasing demand for sophisticated imaging solutions in underwater exploration, surveillance, and research.

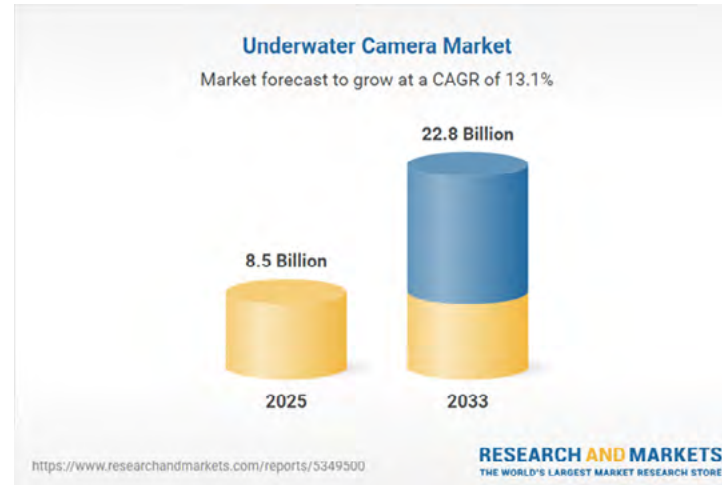
Widely utilized in marine biology, offshore oil and gas exploration, and underwater photography, these cameras are designed to endure extreme conditions while providing high-resolution imagery. Technological advancements such as 4K video recording, real-time data transmission, and enhanced sensors further elevate their utility across scientific and commercial applications. Rising interest in ocean exploration and conservation efforts continues to surge the adoption of underwater cameras. Furthermore, the increasing underwater infrastructure projects, including cables and wind farms, stimulate the demand for advanced cameras for inspection tasks.

In 2024 manufacturers will focus on higher resolution offerings, including 8K and 4K capabilities, complemented by AI and ML integration for improved

image processing and automated underwater feature recognition. Wireless connectivity and real-time data transmission will become more prevalent, supporting live streaming and remote monitoring.

This period is also set to observe a surge in underwater operations for both commercial and military purposes, necessitating durable cameras that can function at extreme depths. Moreover, battery innovations promise extended operational hours, crucial for remote operations. The growing consumer interest in recreational diving and photography is expected to further bolster market expansion.

Looking ahead, the period beyond 2025 will be marked by noteworthy growth in the market as technological advancements and environmental consciousness facilitate development. Augmented Reality (AR) and Virtual Reality (VR) applications with underwater cameras will craft immersive environments for research and entertainment.



Meanwhile, the demand for cameras with specialized capabilities such as thermal imaging for military uses will expand. As the emphasis on sustainable energy accelerates, particularly in offshore wind farms, there's an amplified need for advanced cameras in infrastructure maintenance.

Despite challenges such as the high cost of high-definition systems and the technical limitations in severe underwater conditions, the market will see robust growth. The market's agility will be supported by innovations and the burgeoning need for intricate underwater imaging solutions.

[Link](#)

Underwater Photographer of the Year 2025 Exhibition 06 October 2025 - 07 November 2025



**Atkins Building and Gallery,
Hinckley, UK**

Underwater photographer of the year is an annual competition, based in the UK, that celebrates photography beneath the surface of the ocean, lakes, rivers and even swimming pools, and attracts entries from all around the world.

The 2025 collection including the winning images will be on display in Atkins Gallery with activities for children in the half term.

Look out for additional evening and weekend openings on social media @AtkinsBuilding.

Contact:

info@atkinsbuilding.co.uk

digital **DIVELOG** AUSTRALASIA

AUGUST 2025 | No 413 www.diveblog.net.au

f i



RETURN TO VOLIVOLI
CATHIE and Dr TERRY CUMMINS

WHERE GIANTS COME TO MATE
VADIM BELAKOV

UNDERWATER PHOTOGRAPHY
MIKE SCOTLAND

TRITON BAY DIVERS
THOMAS HAIDER

The bucket list trip: GALAPAGOS.
KEN HOPPEN

THE ATTRACTION OF SWEETLIPS
MIKE SCOTLAND

Third Manta Ray species *Mobula yarae* discovered

The Marine Megafauna Foundation (MMF) today celebrates the discovery of the third manta ray species, *Mobula yarae*, found exclusively in Atlantic Ocean waters. Published in *Environmental Biology of Fishes*, the new manta species discovery represents the culmination of a 15-year scientific journey that began with observations by MMF co-founder Dr. Andrea Marshall in 2009.

Dr Andrea Marshall processing data in Tofo, Mozambique. Dr Marshall pioneered manta research and was the first person in the world to be awarded a PhD on manta rays

The confidence behind that prediction came from years of intensive study—including countless hours spent hand drawing individual manta rays from her own underwater photographs to hone her observation skills and understand their morphology in minute detail. “It had taken me 6 years to differentiate the first two species and I knew them



inside out at this stage.” So when she finally encountered the third species in Mexican waters, the recognition was immediate: “This manta didn’t look like either of them.”

The new Atlantic manta ray species, named *Mobula yarae* after Yara—a water spirit from Indigenous Brazilian mythology—inhabits tropical and subtropical waters from the eastern United States to Brazil, including the Gulf of Mexico and Caribbean Sea. *Mobula yarae* becomes the third formally recognized manta ray species worldwide, joining the reef manta (*Mobula alfredi*) and giant oceanic manta (*Mobula birostris*).

www.marinemegafauna.org



The 20th World Shootout Awards Are Open!

Calling all underwater photographers!

The prestigious 20th World Shootout Awards are officially open for entries in 8 still categories and a video clip!

We invite you to submit your most impressive underwater photographs captured between **November 2nd, 2024**, and **November 1st, 2025**.

Cash and Dreamy prizes

ENTER TODAY >>>>

www.worldshootout.org

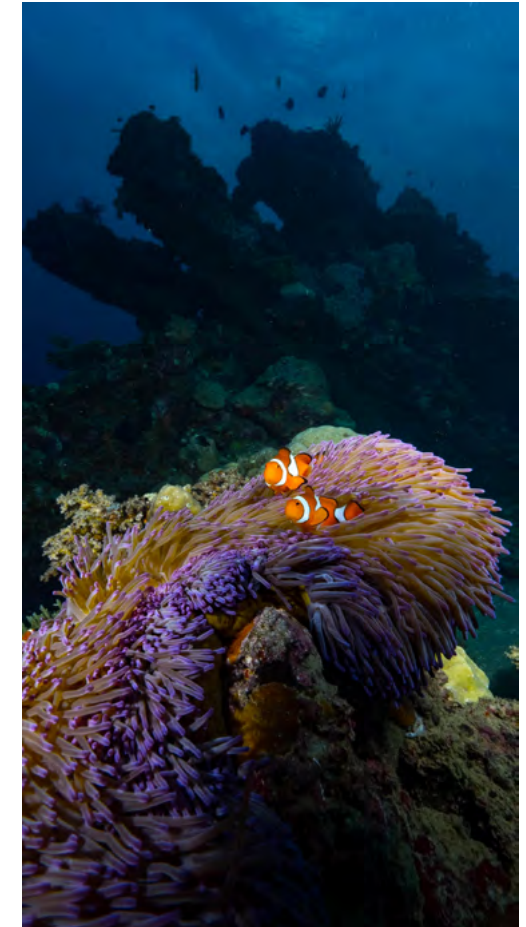
Emperor Divers in Honiara, Solomon Islands

Emperor Divers had recently opened a brand-new dive centre in Honiara, Solomon Islands, and is now accepting bookings. Located adjacent to the Bilikiki Cruises office in Point Cruz, the centre is one of Emperor Divers' first one outside of Africa, and complements the company's well-established local liveaboard vessel, Emperor Bilikiki.

Bilikiki has been showing tourists the country's wonderful dive sites since 1988 and has built up a great reputation worldwide for its quality service as well as the work it does within the Solomon Islands community. It became a part of the Emperor fleet in 2024.

The new Honiara centre will provide both tourists and local residents with easy access to world-class local sites such as Hirokawa and Kinugawa Maru (otherwise known as Mbonege 1 and 2). With their dedicated dive boat MV Cobra, Emperor can get guests to any of the numerous dive sites in the Florida Islands, such as Twin Tunnels and Ghavutu, plus over 20 World War 2 ship and aircraft wrecks.

As the only dedicated full-time day boat operation offering trips to Guadalcanal and Central Province, it offers an exciting opportunity to explore some of the region's most



famous underwater locations without the need for extended trips.

Bookings are already being taken and more information can be obtained by visiting

www.emperordivers.com



**MARINE
MEGAFUNA
FOUNDATION**

DIVE WITH MMF!

Raja Ampat

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One cabin
available



PRICES Per person sharing

Upper Suites: US \$6,750

Lower Suites: US \$5,625

*Includes up to four dives a day
and all meals.*

ENQUIRE NOW

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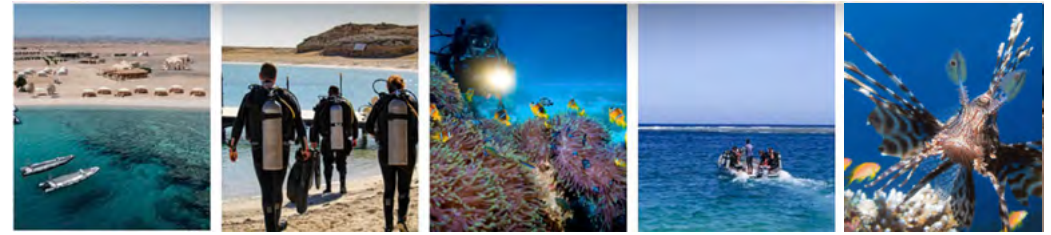
9-NIGHT TRIP OVERVIEW

Explore the famed waters of Raja Ampat, home to the richest coral reef ecosystem in the world, during peak manta ray season. This fully customized MMF expedition will be searching for manta rays, amazing coral dives, and the incredible marine biodiversity the area is known for.

- 9-night custom itinerary expedition
- Led by MMF Executive Director, Dr. Simon J Pierce, and MMF Indonesia Country Director (and manta expert) Janis Argeswara
- Experience marine life including reef and giant manta rays, wobbegongs, walking sharks, pygmy seahorses, and unbelievable coralscapes
- Travel aboard the 'world's best liveaboard', Coralia



♥ 100% of profit supports our marine research



Learn with Lars Camp Nakari, The Red Sea 30/11 - 7/12/2025

The biggest problem with learning Underwater Photography is not having time to practise.

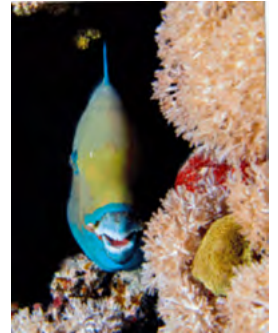
Even when doing a course, there is rarely enough time in the water to try out new techniques or to get comfortable with new settings of your equipment.

Lars has solved the problem.

No matter the level you are at, going with a dedicated group and a skilled teacher to one of the best-located and easiest setups for doing underwater photography, will give you what you never have... time to learn!

A week at Marsa Nakari Dive Camp in Egypt, with Lars will give you a chance to learn, practice, and explore the Red Sea in a relaxed and inspiring setting. It's a great opportunity to grow your skills and connect with like-minded UW-photographers.

The trip is led by Lars Kirkegaard, who is by far one of the most



experienced UW-Photo teachers in Europe.

He has worked with dive publications, dive shows, and dive travels, and therefore has a deep insight into not only photography, photo equipment, but also the business behind it.

Today, he runs the business FOTOGRAFIT, selling underwater photo equipment to the European dive community.



www.fotografit.eu

workshop@fotografit.eu

Diving Talks 17-19 October 2025 Lisbon, Portugal

Diving Talks, Portugal's internationally acclaimed diving conference, has officially become the second most visible diving event online worldwide, according to aggregated performance data across YouTube, Facebook, Instagram, and other digital platforms.

With a rapidly growing digital presence that includes over 365,000 YouTube views and more than 25,000 social media visitors, Diving Talks has solidified its position as a global reference in diving content, storytelling, and thought leadership.

"In just a few short years, we've built more than a conference — we've built a global conversation about the future of diving," said Arlindo Serrão, spokesperson for Diving Talks. "From deep cave expeditions to marine conservation, our speakers are some of the most accomplished and inspiring figures in the underwater world — and now their stories are reaching a truly global audience."

At Diving Talks, we pride ourselves on offering a unique and innovative approach to curating our Speakers Panel. Unlike traditional selection processes, Diving Talks'



speakers are nominated by their peers, ensuring that the Diving Talks stage is graced by individuals who inspire and resonate within the diving community.

This year's speakers include Alex Dawson, Andrea Murdock Alpini, Cathryn Castle Garcia, Damian P. Xuereb, David Caldwell, Dawn Kernagis, Gui Garcia, Henry Jager, Isidora Dekalo, Kirill Egorov, Marco Ali, Maria Bollerup, Paulo Oliveira, Phil Short, Susana Vallejos, Tamara Adame And Tiffany Duong.

www.divingtalks.com

Swiss Masters Underwater Photography Competition 2025 Verzasca Valley, Switzerland September 10-13, 2025

From September 10-13, 2025, some of the world's best underwater photographers will compete in this live underwater photo competition in the wild Verzasca River in the mountains of Ticino, Switzerland.

Surrounded by unique rock formations and crystal-clear water with visibility of up to 50 meters (164 feet), 10 photographers will battle it out with their models for victory in three categories: Wide Angle, Wide Angle with Model, and Creative (this category can include, but is not limited to, macro and split-shots).

The participating photographers include four world champions, several national champions, Alex Mustard, and award-winning photographer Steve Miller. Judges include Franco Banfi, Harald Slauschek, Ikelite CEO Jean Rydberg, and more.

Only photos taken underwater, without any computer editing, can be submitted to the jury for judging. This requires absolute mastery of the camera, photography techniques, and image composition.



The Swiss Masters in Underwater Photography is one of the most prestigious photo competitions in Europe. It is organized by the Swiss diving instructors' association CMAS Swiss Diving with around 40 assistants.

During the competition there will be regular live reports and an interesting panel discussion on topics related to underwater photography with some of the participants. Up-to-date information and panel discussions can be found on Instagram by following @photo.swissmasters and on the Swiss Masters' website.

www.photo-swissmasters.ch

Ocean Film Festival UK 2025

The World's Best Ocean Films from above & below the surface, the Ocean Film Festival features a selection of short films starring seafaring voyages, extreme watersports and marine conservation

from the least explored depths of the planet.

The shows are at over 30 venues throughout the UK from September through to November

Dates

AUTUMN 2025 TOUR



AQUABALLET

5 minutes

Take a deep breath and immerse yourself in this mesmerising performance by freediver Marianne Aventurier. Filmed in the crystal waters of French Polynesia, *Aquaballet* is a poetic dance with marine life, transforming the ocean into a living stage. Celebrating the beauty and grace of underwater creatures, Marianne merges her passions for the ocean, animals and dance to create this breathtaking display of underwater artistry.



ASTRONAUT IN THE OCEAN

11 minutes

Bodyboarding is often seen as surfing's uncool sibling... but that's about to change. Bodyboarder Shane Ackerman catches daunting waves that others shy away from. While pro surfers bask in fame and fortune, Shane is a crane operator by day, proving that passion transcends financial reward. For him, work is merely a means to an end – a way to fund the moments of absolute liberation found on his bodyboard.



WE THE SURFERS

37 minutes

Set in the coastal towns of Liberia, an unexpected cultural exchange transforms lives through the universal language of surfing. What begins as a simple athletic pursuit becomes a profound journey of self-discovery, resilience and connection in a community hungry for opportunity and healing. *We the Surfers* is proof that sometimes the most powerful humanitarian aid is not just about survival, but about creating moments of pure, transformative joy.



DIVING INTO THE DARKNESS

30 minutes

Widely regarded as one of the world's greatest living cave divers, Jill Heinerth has been involved in the most legendary diving expeditions of all time, from surveying the world's longest caves in Mexico to discovering giant iceberg caves in Antarctica. Juxtaposed with these hair-raising dives are candid interviews and flashbacks to her younger years, revealing that Jill's journey is as much about inner exploration as it is about pushing the boundaries of the known world.



ORCAS IN THE ARCTIC

9 minutes

Deep in the Arctic Circle, a team of researchers are following the largest gathering of killer whales in the world. Narrator Alexandra Johnston joins marine conservationists and whale-watching vessels in their exploration of these magnificent creatures, aiming to understand what makes this population so unique, and their critical role in the Arctic ecosystem.



LET ME LIVE

17 minutes

From unlikely beginnings in a small, Cornish fishing town to charging some of the biggest waves on the planet, British surfer Tom Lowe has a reputation as one of the world's most enigmatic – and fearless – big wave surfers. *Let Me Live* follows Tom's path from the heart of Penwith to surfing's highest level – through grit, determination and a little help from his friends.



SOULS

11 minutes

Souls is the memoir of six extraordinary individuals whose lives have been deeply intertwined with the ocean. Featuring explorers, scientists and underwater photographers, these powerhouses have set countless records and pioneered groundbreaking achievements. *Souls* shares their stories, experiences and challenges, with the primary mission of inspiring future generations of ocean advocates.

www.oceanfilmfestival.co.uk

New Products

Nauticam Mid-range Focus Optimizer 3 (MFO-3)



Nauticam once again demonstrates its commitment to underwater photographers with the introduction of the Mid-range Focus Optimizer 3 (MFO-3). As full-frame mirrorless cameras become the go-to choice for serious underwater imaging, a key limitation has emerged: the lack of close-focusing, wide-angle macro lens options—especially for blackwater photography. The MFO-3 is designed to solve that problem without requiring new camera lenses or ports.

Optimized for use with longer focal length full-frame macro lenses (such as 90mm, 100mm, and 105mm), the MFO-3 transforms these lenses into an approximate 60mm equivalent. It also delivers significantly enhanced “focus-to-the-glass” performance while still

offering ample working distance when needed. Whether you’re capturing thumbnail-sized nudibranchs or grapefruit-sized frogfish, this water-contact optic delivers outstanding image quality—without the need to swap out your camera lens or port.

While it’s an outstanding tool for blackwater, the MFO-3 is just as capable in a wide range of macro environments. And despite its larger physical size, it actually boasts a lower in-water weight than the SMC-3, making it easier to handle and balance in the water.

www.nauticam.com

Isotta Smartphone housing



- Red and Black colored anodized aluminum body;
- Designed to attach up to 3 spheres;
- Bluetooth connection;
- Compatible with any phone model currently on the market;
- Ergonomic for horizontal or vertical use; perfect for Instagram shots;
- Prepared to attach an adjustable mount for additional lenses;
- Joystick for cursor control;
- Dedicated button for shooting, ok and back;
- No app needs for basic function;
- 1 USB-C socket for charging the housing’s battery (charger not included);
- 1 USB-C socket to use the housing’s battery as powerbank for the phone (cable not included);

- 1 rechargeable 21700 battery (not included);
- Double O-Ring seals on the removable parts;
- Back housing completely detachable from the front housing;
- Single-hand closing knob;
- Prepared for ISOTTA vacuum system (not included);
- Moisture sensor with LED indicator;
- Working depth: 100 meters;
- Sizes (LxHxP): 113/176 mm x 80 mm x 235 mm;
- Air weight: about 1 Kg without the phone;
- Water weight: about 300 gr without the phone.

www.isotecnic.it

www.uwpmag.com

AVAILABLE NOW



Nauticam 7" G7

UW ULTRAHD Monitor
(HDMI 1.4 / 2K SDI input, excl. cables)
#16611



MFO-3

Mid-range
Focus Optimizer 3
#81503



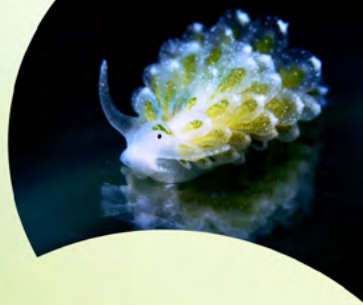
Nauticam 7" T7

UW ULTRAHD Monitor
(HDMI 1.4 input, excl. cables)
#16612



NA-Z5II

Housing for Nikon
Z5II Camera
#17232



·Exceptional Brightness &
Clarity 3000 nit
·Advanced Image Control Tools
·Swivel and Tilt Adjustable Monitor
Mount System

200DLM/A housing for OM System OM-5, OM-5 II, and Olympus OM-D E-M5 III Mirrorless Cameras

The 200DLM/A Underwater Housing is the perfect companion allowing use of the OM System OM-5, OM-5 II and Olympus OM-D E-M5 Mark III mirrorless micro four-thirds cameras in or around the water for scuba, snorkeling, surf, pool, or any adventure.

A compatible lens port is required for waterproof operation (sold separately). Choose the



correct port components on the lens you will be shooting.
\$ 1,095.00

www.ikelite.com

SeaFrogs for Fujifilm X-S20

SeaFrogs for Fujifilm X-S20 40M/130FT Underwater camera housing with optical glass 4-inch flat port for Fujinon XF18-55mm lens with zoom gear included.

The Sea Frogs Housing for the Fujifilm X-S20 camera, equipped with a 4" flat glass port, is designed to accommodate the XF 18-55mm lens. It enables full functionality across the entire zoom range from 18mm to 55mm without any limitations.

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

All functions are accessible except Aperture control of the lens



and Focus stick (Focus lever)
Compatible lenses : Fujifilm XF 18-55mm F2.8-4 R LM OIS (Autofocus only, Manual zoom gear included)

www.saltedlineurope.com

www.uwpmag.com

BACKSCATTER MINI FLASH 2



THE
PERFECT
MACRO
STROBE
FOR
ANY
CAMERA



Nauticam NA-a1II Housing for both the Sony a1II and Sony a9III mirrorless cameras



Introducing the Nauticam NA-a1II Housing for both the Sony a1II and Sony a9III mirrorless cameras. Sony's a1II and a9III cameras cover every shooter's needs whether it's high-resolution or low-light photography or 8K video. With both cameras sharing a common body design, Nauticam is able to offer one housing that accommodates both models allowing for a complete underwater imaging toolbox on every trip.

The a1 II and a9 III share a body which makes the NA-a1ii housing possible without any adapters, modifications or loss of features. Both cameras also share the incredible 9.4M-dot electronic viewfinder from the A7RV.

The NA-a1II Housing is based on the Nauticam NA-a9III housing and can accommodate both the Sony a1II and a9III camera bodies with

no adapters or modifications. This truly makes this housing one of the ultimate underwater imaging tools able to capture high resolution as well as low-light stills and high resolution, low-noise and high-framerate video.

The driving force behind Nauticam housings is to place controls where they should be, within easy reach of the ergonomic handles for an intuitive and smooth underwater filming experience. The NA-a1II features a dual action thumb lever on near the right handle that actuates the 'AF-ON' and 'REC' buttons. Near the left handle is a thumb lever for 'PLAYBACK'. The shutter release, main and sub command dials are also all within easy reach without taking your hands off the handles.

www.nauticam.com

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ULTRA COMPACT STROBE

COMPATIBLE WITH
OM-SYSTEM/OLYMPUS RC
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85° BEAM ANGLE
90g UNDERWATER
TTL, HSS, MANUAL
700lm PILOT



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Issue 146/15

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BEST COMPACT
CAMERAS 2025

Compact cameras are some of the best options for shooting underwater. They are typically easy to learn, travel-friendly, and less expensive than their SLR counterparts, while still delivering outstanding image results.


Traditional compact cameras were once characterized by their smaller sensors and fixed, non-interchangeable lenses. For many years, these cameras were the main solution for pocket-sized image-making. However, with the continuous improvement of smartphone cameras, the compact camera market has slowed significantly. Most manufacturers have shifted their focus to interchangeable lens mirrorless cameras, and new compact camera releases are increasingly rare.

Compact mirrorless cameras have largely taken over the entry-level

niche formerly held by traditional fixed-lens compact cameras. These cameras have the same lower price point and small size of traditional compacts but feature larger sensors, better image quality, rapid-fire triggering, and the ability to use interchangeable lenses.

Backscatter compiles this guide annually to eliminate the stress of selecting the best compact camera and underwater housing for your photo and video needs. Whether you're a beginner in underwater photography or an experienced image maker seeking the latest compact rig, this roundup of the best current compact cameras for underwater photography is your ultimate resource to find the perfect underwater setup.

www.backscatter.com

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GOPRO FILTERS



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BACKSCATTER

THE BEST BANG FOR YOUR BUCK



OLYMPUS E-M10 IV



Issue 146/17

Marelux MX-Z8 Housing for Nikon Z8



Marelux housing has the industry leading design that's not only more compact than other brands but also more simplified in mechanical structure to make it easy to assemble. With 125mm port diameter, the biggest in the market, users can easily install and uninstall cameras with large lens through the housing.

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

Depth Rating : 100m
Estimated 21 days shipping

www.nemophoto.co.uk

GoPro Max 360



Ultra Versatile 360 Video: By capturing 5.6K30 spherical video, MAX gives you the freedom to stay in the moment and still get amazing footage. There's no need to frame the shot. Just hit the shutter button to start recording. MAX captures everything. Get immersive POV footage of a mountain bike run and shots of you riding from the same video. Slow things down with 3K60 video to capture 2x slo-mo footage of your kids jumping in the pool and everyone's reaction at poolside as they get hit with the splash. The GoPro Quik app makes it easy to reframe your footage from any perspective so that you can tell your story any way you'd like.

www.gopro.com



YELLOW SUB MEGA TOTE

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SEA&SEA
THE UNDERWATER BANGING COMPANY

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NAUTICAM MFO-3 MID-RANGE FOCUS OPTIMIZER 3

The Nauticam MFO-3 is the ultimate wetlens for capturing the tiniest underwater life in stunning detail. Built for longer focal length full-frame macro lenses (90mm, 100mm, and 105mm) it turns them into an effective 60mm equivalent. With a peak magnification of 0.9x and an impressive working distance of up to 1500mm, it sacrifices extreme magnification for flexibility. Compact, robust, and precise, the MFO-3 lets you achieve razor-sharp results on tiny critters and intricate coral



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©Filip Staes



HANDS ON WITH REEF

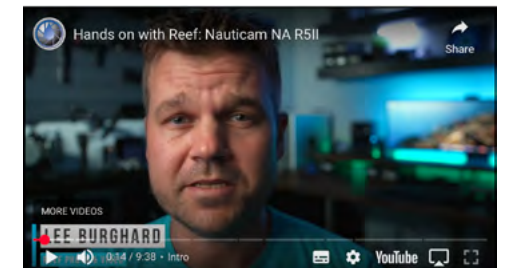
NAUTICAM NA-R5II & CANON R5 MARK II

Hands On With Reef: Nauticam NA-R5II and Canon R5 MkII

The Canon R5II camera and Nauticam NA-R5II housing combo is an absolute powerhouse for underwater imaging that's loaded with a whole variety of features to enhance any underwater shooters experience.

This comprehensive first look video will cover all of those features and demonstrate some of the benefits for shooting with this equipment underwater.

If you're upgrading to the Canon EOS R5II, this housing gives you full access to its high-end video and still capabilities — whether you're filming



reef documentaries, photographing marine life, or shooting fast-action in low light. The NA-R5II is compact, tough, and designed with a focus on workflow, flexibility, and peace of mind underwater.

www.reefphoto.com

www.uwpmag.com

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Nauticam NA-Z5II housing for Nikon Z5II Camera



Nikon has significantly upgraded the capabilities of the Z5II with improved processing speed, subject recognition autofocus, and enhanced low-light performance. Equipped with a 24.5-megapixel sensor, dual SD card slots, and comprehensive video recording features, the Nikon Z5II empowers users to elevate their underwater creativity. When combined with the NA-Z5II underwater housing, it offers a comprehensive solution for capturing exceptional underwater content. The ergonomic housing design optimizes the placement of essential controls, positioning them on the left and right handles for intuitive and efficient on-the-fly adjustments.

The NA-Z5II underwater housing upholds Nauticam's dedication to innovation. Essential controls are conveniently accessible via ergonomic handles, facilitating an

efficient setup that optimizes time spent in the water and minimizes time spent on rig maintenance. The N120 port system accommodates both Nikon Z Mount and legacy F Mount lenses via the FTZ/FTZ II adapter. Nauticam's extensive range of ports and in-house corrective optics complement the NA-Z5II's capabilities. When equipped with an accessory vacuum valve, the integrated vacuum check and leak detection system provides continuous updates on the housing's watertight integrity.

www.nauticam.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.

46MP/30FPS/

4K 120P/8K 60P/N-RAW 12-Bit/
ProRes RAW 12-Bit.

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.

www.reefphoto.com



Issue 146/19

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BACKSCATTER HYBRID FLASH



GUIDE NO.
F40
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5000
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Doris Smarthousing



The Doris SmartHousing is a cutting-edge underwater housing designed for compatibility with leading mirrorless camera models from Canon, Nikon, and Sony. Offering seamless operation and advanced control features, this innovative system ensures professional-grade underwater photography with ease.

Compatible Camera Models:

Canon: R5 Mark II, R5, R6 Mark II, R6, R7
Nikon: Z8, Z7 Mark II, Z7, Z6 Mark III, Z6 Mark II, Z6, Z5
Sony: A1, A1 II, A9 Mark III, A7R V, A7R IV, A7 IV

The Doris SmartHousing automatically detects your camera, eliminating the need for manual setup. Simply insert your camera, and you're ready to shoot stunning underwater images.

www.uwsmarthousing.com

Sea & Sea LX-4000SW FS



One device with 2 roles for wide (100°) and macro (30°)! The originally developed new COB realizes the ideal 'center light distribution' of a single light source for both wide and spot lighting.

'COB' is a type of LED. It is an abbreviation for 'Chip on board', and as the name suggests, multiple LED chips are placed directly on the board. Since multiple LED chips are arranged in a concentrated manner, high luminance is achieved. A large surface can also be illuminated evenly since the light is emitted from a surface. SEA&SEA is the first in Japan to lay out 'COB' in a donut shape. Even with wide light, shadows are less likely to form in the center, resulting in uniform light.

www.seaandsea.jp



Nauticam NA-R5C housing for Canon R5 C



"Cinema Mastery"

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

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

www.reefphoto.com



Sea & Sea Yellow Sub Mega Tote



This reliable bag safely holds a housing, two strobes, and arms in optimal condition. The bag is splash proof, so there is no problem bringing it on the boat. It can also be used as a water tank for removing salt from the water.

This large tote is specially designed to carry a set of housings either assembled or disassembled. If you are traveling by car, you can easily carry the assembled housing in the bag. The housing, strobe and arm can also be disassembled and placed in the bag.

The inside of the bag is designed with a removable inner cushion. When strobes are removed for storage, the included partition can be used for peace of mind. The mesh inner pocket is convenient for storing lenses, maintenance kits, and other small items.



The material is a completely waterproof tarpaulin fabric. The upper part is a Velcro fastener style splash guard (splash proof), so there is no problem even if you bring it on a diving boat where the tide is running.

Although it is a large tote, it is large enough to be carried as carry-on baggage on an airplane. It is convenient because it can hold not only camera equipment, but also small personal items and a PC! This bag is useful not only at the beach, but also to and from the beach.

www.seaandsea.jp



Nauticam NA-A1 housing for Sony a1



“Do-Everything Powerhouse”

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

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

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

www.reefphoto.com

Inon Tripod



We are pleased to announce a new compact underwater tripod, newly designed ball head and variety of attachments that can be combined with various camera equipment.

They are available to order for immediate shipment.

www.inon.jp

Tigershark QuickBase™, QuickBall™ & QuickHook™

As divers, creators, and engineers, we got tired of carrying screwdrivers for every change.

We got tired of missing the shot because our tools didn't adapt in time. So we stopped waiting.

We started building the underwater connection system we wished existed. QuickBase™ is the universal mounting base of the TIGERSHARK ecosystem — a compact, low-profile foundation engineered to receive QuickHook™, QuickBall™, and QuickRing™ modules with magnetic alignment and mechanical stability.

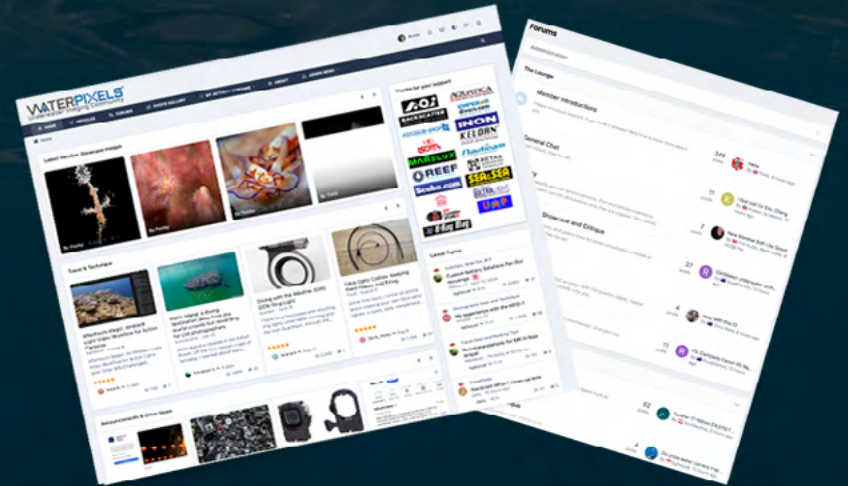
From dive arms to camera rigs, it's the one base to connect them all.

www.tigersharkgear.com



WATERPIXELS™

Underwater Imaging Community



Setup in late 2023, Waterpixels is a thriving online community for underwater image makers.

With over a 1000 members, the forum is run by a small, dedicated team of individuals who share a passion for underwater photography and who want to support the underwater imaging community.

Our objective is to provide members with a free community website and share advice, experience, knowledge and ideas that can enhance skills and creativity.

To support our commitment to keeping Waterpixels accessible to everyone, there is no charge for membership. We aim to cover running costs through sales of Waterpixels merchandise, donations from our community members, and, perhaps in time to come, carefully selected advertising partnerships. We do not sell or pass on data.

By joining Waterpixels, you become part of a vibrant community that is driven by a common love for underwater imaging. Whether you're a seasoned professional or just starting your journey, whether you use a large mirrorless or DSLR system, a GoPro or a compact, we welcome you to explore our platform, engage with fellow members, and take advantage of the wealth of resources available to you.

www.waterpixels.net

Ricoh TW-1 housing for RICOH THETA 360° camera

Ricoh presents an underwater housing for the new Theta V 360° 4K camera. It is also suitable for the Theta S and SC camera model and it is rated waterproof to 30 m (JIS Class 8). It features anti-reflective and impact coatings and comes with a case and a strap. Anti-scratch and anti-condensation sheets are also included. The Theta S model is accommodated by a silicon frame, which is included. The RICOH THETA enables you to capture high-quality 360-degree images and video in a single shot, complemented by the RICOH360 app that automatically synchronizes your captured data with the cloud.

These two solutions empower anyone to easily capture and share immersive images and videos in 360 degrees.

The TW-1 underwater housing is a RICOH THETA dedicated waterproof housing which can be used up to a depth of 30m (IPX8, JIS protection class 8 equivalent) that allows 360° shooting underwater. The case has a special design that considers the refractive index of light in water so that it can capture beautiful, nearly



seamless images that are unique to THETA, even underwater. The case surface has a hard coating that is scratch-resistant and an AR coating that suppresses reflections.

In addition, THETA SC2 and THETA V* support “underwater” white balance mode making it easier to get clear images. While using the housing underwater you can turn the camera on/off, switch between still image and video shooting mode, and press the release button to take photos. Also, it has a tripod screw mount so you can attach it to various camera accessories.

www.ricoh360.com



DPG

Immerse Yourself in the World of Underwater Imaging

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

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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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Discover the world of underwater imaging through compelling features from photographers, filmmakers, ocean scientists, industry experts, and more

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

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WORKSHOPS

PHILLIPINES

ANILAO

MAY 04-11, 2025



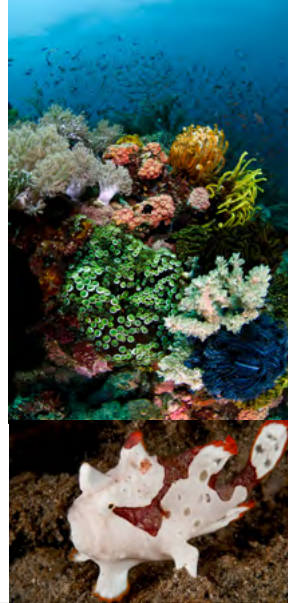
PHOTO
+
VIDEO



Join us May 04-11 2025 for a photo & video workshop held at Anilao's most beautiful resort.

Unlimited shore diving, daily boat dives, optional night and blackwater dives. Abundant, friendly support above and below the water.

A few spaces still remaining!



The Ultimate Guide to Diving in Indonesia

By Sarah Ann Wormald

The tropical seas around Indonesia's 17,000 islands span several ecological zones and host the greatest variety of marine life and biodiversity found anywhere on this planet.

The Ultimate Guide to Diving in Indonesia is the first and only comprehensive guidebook dedicated entirely to Indonesia's unique and exciting dive sites and facilities.

Seasoned dive instructor and long-time Bali resident Sarah Ann Wormald presents descriptions and photos for each major dive site, including recommendations for the best operators and services to use.

Maps of each area, marine life and conservation stories, and detailed travel tips from a local expert help to guide you in planning your visit. This updated and expanded third edition features many new photos, dive operators and dive sites that have surfaced over the past few years.

Wormald covers each major region in detail, among them:

- Bali — "The Island of the Gods," famous for its marine life and the USS Liberty shipwreck off Tulamben
- North Sulawesi — Where active volcanoes tower over lush plateaus and gorgeous coral reefs



- Nusa Tenggara — The vast region from Lombok to Timor featuring everything from submerged seamounts, walls and drop-offs to freshwater caves, slopes and sandy muck diving bays
- Maluku — An often overlooked but unique sites that host the perfect combination of reefs and critters
- Raja Ampat and West Papua — Quickly becoming the "mecca" for Indonesian diving, with beautiful landscapes, white sand beaches and shallow water corals which make it the postcard trip of a lifetime.

www.tuttlepublishing.com

www.uwpmag.com



REEF

PHOTO & VIDEO
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WPY 2025 preview

by Laura Gosney

Wildlife Photographer of the Year, presents a sneak peek of its sixty-first competition, which will be showcased in an exhibition at the Natural History Museum, London, from Friday 17 October 2025.

The category winners and the prestigious Grand Title and Young Grand Title awards will be announced on Tuesday 14 October 2025 at a ceremony hosted at the Natural History Museum by wildlife TV presenters and conservationists Chris Packham and Megan McCubbin. The ceremony will be available to watch live on the Natural History Museum's YouTube channel.

www.nhm.ac.uk/wpy



Jelly Smack Summer Ralph Pace, USA

Highly Commended, Underwater

Ralph Pace (USA) finds himself in the middle of a mass or 'smack' of Pacific sea nettles.

To try to protect himself from stings while taking this photograph, Ralph smeared petroleum jelly on any skin not covered by his wetsuit. The trailing tentacles can deliver a painful sting, which Ralph says feels more like that of a bee than a nettle.

Highly adaptable to warming seas, jellyfish are appearing in larger numbers. Some biologists argue that more frequent smacks are a sign of rising ocean temperatures. The removal of predators and competitors through overfishing is another contributing factor.

Location: Monterey Bay, California, USA

Technical details: Nikon D850 + 28-70mm f3.5-4.5 lens; 1/5 at f13; ISO 125; Nauticam housing; 2x Sea & Sea strobes

Fragile River of Life
Isaac Szabo, USA
Highly Commended,
Wetlands: The Bigger
Picture

Isaac Szabo (USA) watches longnose gars spawn in a crystal-clear Florida river. Wrapping his feet around a drowned tree, Isaac photographed this female longnose gar with several males during the mating season. The presence of the turtle was, for Isaac, the ‘icing on the cake’, as it ‘gives a sense of the whole ecosystem’. This river is one of more than 1,000 waterways fed by freshwater springs renowned for their clarity. Maintaining the aquifers that supply these springs is vital not only for iconic wildlife such as manatees, but also for providing drinking water to nearly half of Florida.

Location: Columbia County, Florida, USA. Technical details: Sony A7R II + Nikonos RS 13mm f2.8 lens; 1/30 at f8; ISO 200; Inon Z-240 strobes



Kathy Moran, Chair of the Wildlife Photographer of the Year Jury, says: “Selected from a record-breaking over 60,000 images, this preview presents just a small insight into the 100 awe-inspiring, impactful and moving images in store for visitors to our exhibition in October. As an advocate for the power of

photography, there is nothing more rewarding or moving than seeing our relationship to the natural world, in all its complexity and splendour, shared on the world’s biggest platform for wildlife photography.”

Tickets are on-sale now and it

opens on Friday 17 October 2025 and runs until Sunday 12 July 2026.

Our Wildlife Photographer of the Year exhibition is supported by Lead Corporate Sponsor, Nuveen.

www.nhm.ac.uk/wpy

www.uwpmag.com

Don't settle for 2nd best



Film - No Filter,
No White Balance

Digital - No Filter,
Manual White Balance

Digital - Magic Filter, Manual
White Balance

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

These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter; using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

Simple and inexpensive, yet so effective.

www.magic-filters.com

2025 iPhone Photography Awards (IPPAWARDS) announces winners



With participants from over 140 countries, including winners and 522 Honorable Mentions, the 2025 IPPAWARDS showcase an extraordinary range of vision and emotion. From vibrant city streets to secluded riversides, from tender portraits to surreal abstractions, each image invites us to pause and rediscover the extraordinary within the ordinary. Together, these photographs remind us that beauty persists, creativity flourishes, and a

single image can bring us closer to one another—and closer to hope.

1st Place – Animals
Jayne Parker, New Zealand

Close Encounter

Shot on iPhone 15 Pro
Vava'u Island group of Tonga

www.ippawards.com

www.uwpmag.com

2025 Shark Photographer of the Year Competition winners

by Caroline
Robertson-Brown

On Shark Awareness Day, the Shark Trust have announced the winners of its 2025 Shark Photographer of the Year Competition.

Entries came in from 34 countries and represented 76 different species of shark, ray, skate and chimera.

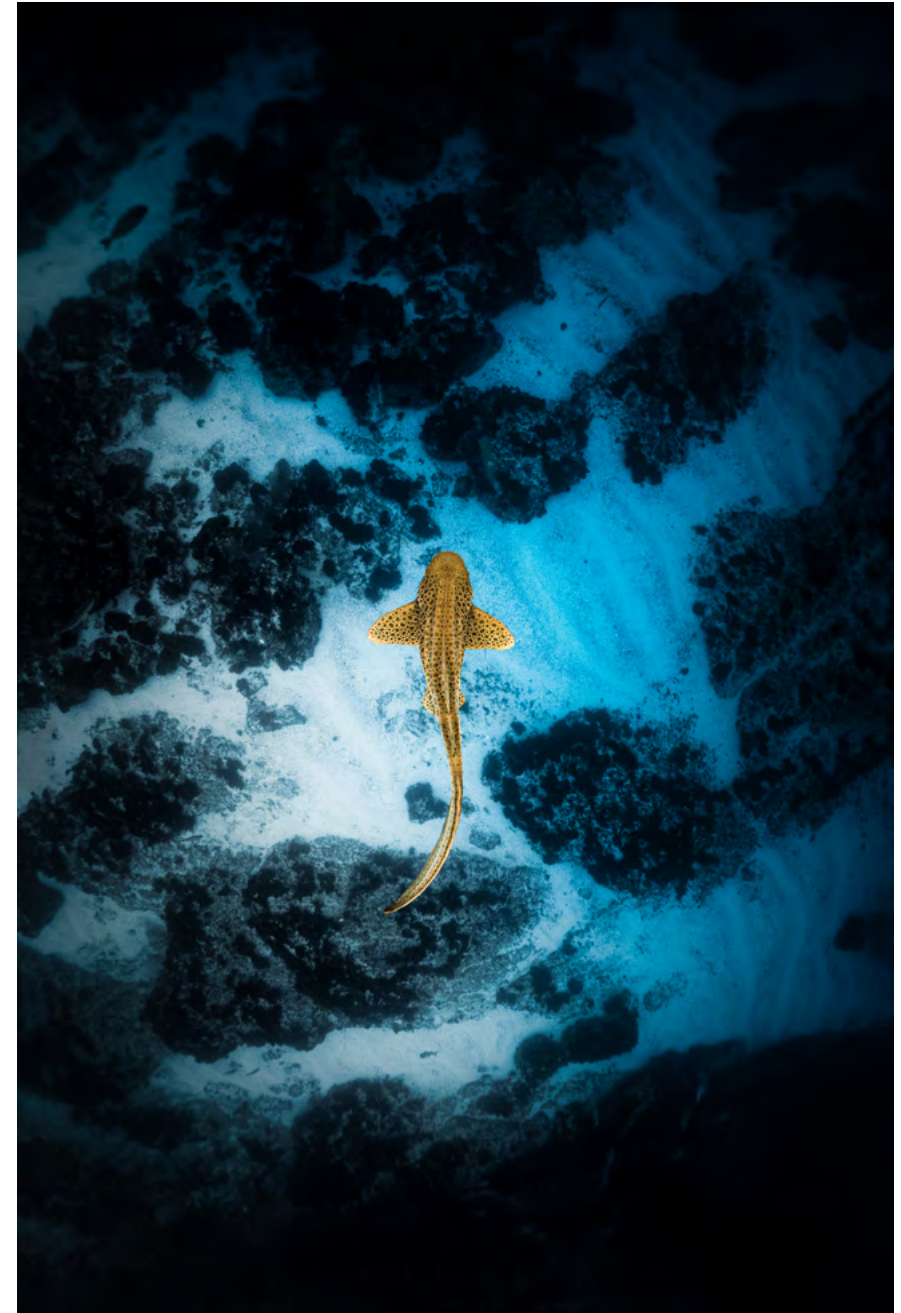
The 14th of July, Shark Awareness Day, is a day to celebrate the over 1200 different species of shark and ray found in our ocean. And the submitted photographs in the Shark Trust competition did just that.

From Australia to Scotland, from South Africa to The Bahamas, sharks and rays of all shapes and sizes have been beautifully photographed and submitted. From rarely seen chimera to the unmistakable Critically Endangered Great Hammerhead Shark.

www.sharktrust.org

Winner: Julian Hebenstreit

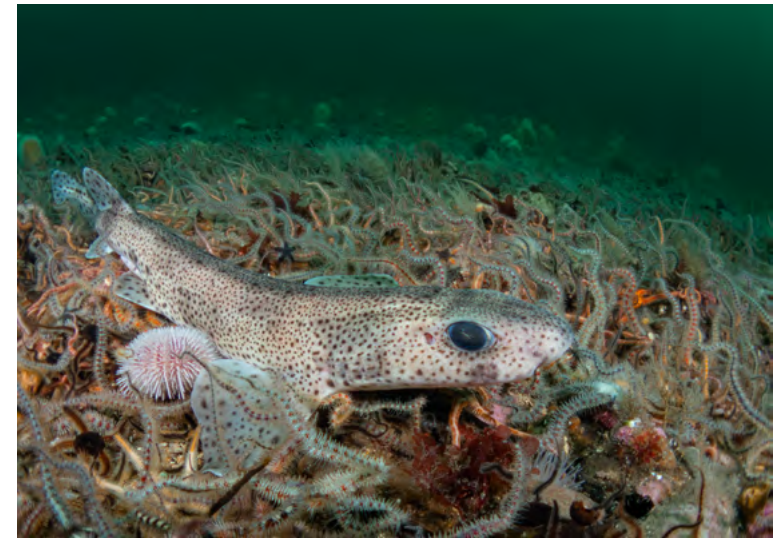
I took this photo at a popular dive site off Byron Bay in New South Wales, Australia. The weather had been terrible all week with strong winds and rain, which persisted when I took this photo. It was cold and dark, strong waves gushing against the small rock island that marks the dive site. When I think back to the moment of this capture, I remember the stark contrast between the wild and uncomfortable outside and the calm and quiet world below the water. The leopard shark is an incredibly elegant shark with its pronounced body lines and long tail fin, carrying an immense presence in the water. I was freediving that day, and the shark passed me at about 15m deep, which is when I decided to try and capture the beauty of this animal to the best of my ability. I selected this image because it reminds me why I do what I do. Why I dive, why I explore, and try to protect. It's not just about documenting wildlife; it's about conveying the fragile beauty of the ocean in a way that makes people care. I believe the contrast in this image is what makes it stand out. You can feel the cold and dark water through the photo, with the warm and angel-like presence of the leopard shark against the frigid background. The opportunity of interacting with a leopard shark is a memory I am intensely grateful for, as there are probably only a handful of locations in the world where you can encounter them consistently. It was truly a privilege to have been able to capture this species and demonstrate the calming yet intense presence that these animals have.



Overseas Winner

Martin Broen

This evocative black-and-white split-shot photograph captures the extraordinary Mobula ray migration off the coast of Baja California, Mexico. Below the surface, a dense school of rays forms a luminous, geometric ballet, their bodies catching shafts of sunlight filtering through the ocean. Above, a small boat with observers floats quietly, a silent witness to one of nature's most graceful spectacles. Each year, thousands of Mobula rays gather in the nutrient-rich waters of the Gulf of California—a UNESCO World Heritage Site and one of the most biodiverse marine environments on the planet. These acrobatic relatives of manta rays are known for their synchronized swimming and aerial leaps, making their migration a breathtaking display of collective behaviour. Baja's Mobula migration is not only a visual marvel but also a vital ecological event. In recent years, conservation efforts by local communities and international organizations have intensified, aiming to curb bycatch, protect critical habitats, and regulate tourism practices. Sustainable ecotourism now plays a growing role in raising awareness and funding for protection, helping ensure that these rays continue their ancient journey through Mexico's marine corridors.

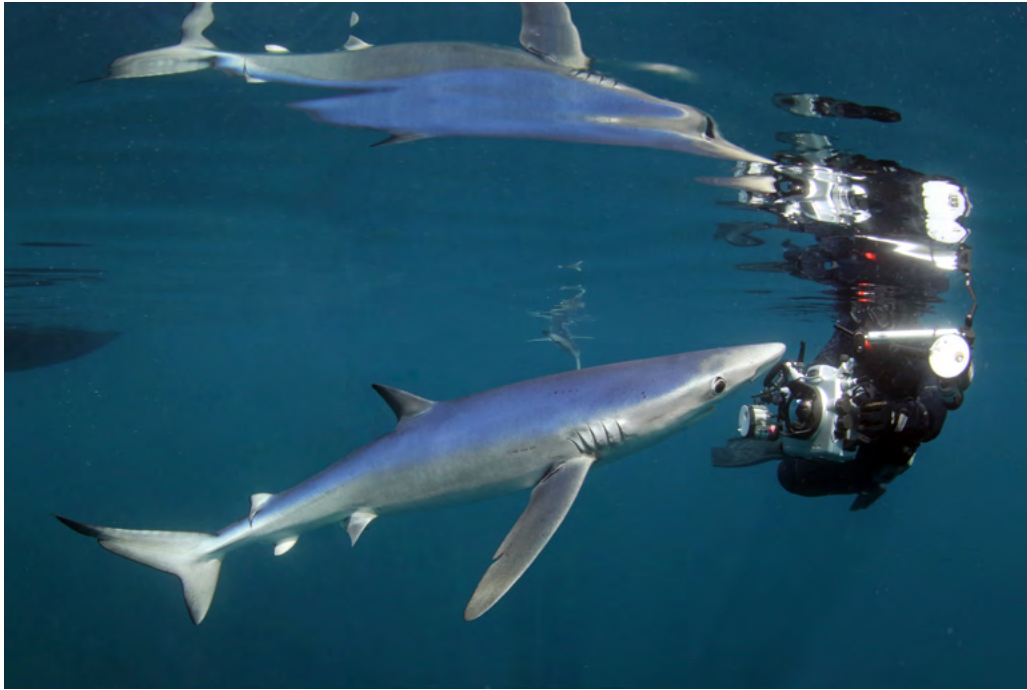


British Isles Winner

Hector Clarke

This image was taken in Loch Carron, Northwestern Scotland. The narrowing of this particular Loch near its junction with the Atlantic forces huge amounts of nutrient rich water through a small channel, creating a hotspot for marine biodiversity. Despite the fierce tidal currents, these narrows are my favourite place in the UK to encounter small-spotted catsharks. I found this individual resting on a bed of brittle starfish at around twenty metres depth. It seemed very comfortable with my presence, allowing me to get exceptionally close. I like how this image captures the density and diversity of life in this area, all the way from the multicoloured brittle stars to the exquisitely patterned catshark.

www.sharktrust.org



Living with Sharks Winner

Gillian Marsh

This is a natural light image, taken while snorkeling in Cornwall approximately 15-17 miles out from Penzance. It was August bank holiday in 2017 and we had amazing conditions, with blue skies and sunshine, clear blue water and flat calm seas. We had put out a chum slick to attract the blue sharks but, over the course of two days, we had it all, not only plenty of sharks, but a group of common dolphins, a large school of blue-fin tuna, a basking shark and even a bait ball in the distance. It was a truly magnificent experience.

The blue sharks were bold and curious and we four snorkelers had a lot of good interactions with them, but I particularly like the interaction in this image. It's tempting to imagine the shark is asking the photographer "Have you got my best side?"



Oceanics Programme Winner

Byron Conroy

This image is of Silky sharks, a surface-dwelling shark that can be found in large numbers in Cuba due to the protection they are afforded in the Jardines de la Reina national park. Cuba is one of very few places on earth with such a population and it is testament to the conservation efforts they have made to preserve their waters. To tell the story of these sharks I used a slow shutter speed to get some natural movement into the image, this also allowed me to use Snell's window at sunset to burn in some beautiful colours from the sunset above and show the relationship these sharks have with the surface. A memorable experience, amongst the best large animal encounters I have had.

www.sharktrust.org

Mediterranean Programme Winner Linda Mazza



This photo was taken off La Graciosa, a tiny island north of Lanzarote, at a dive site called Montaña Amarilla. I selected it for several reasons. Angel sharks are critically endangered, making any encounter special - though sadly, for all the wrong reasons. They're also one of the focus species of the Shark Trust, which adds personal significance to this shot. What I love about this photo is that it doesn't capture the classic, angel-shaped silhouette most commonly seen - usually taken from above to show their unique markings, camouflage, and evolutionary perfection. Instead, this is a close-up portrait, taken purely by chance. I was observing another shark when I suddenly found myself face-to-face with this one. Luckily, I had my camera ready. I quickly zoomed in and captured the moment before quietly moving away so as not to disturb it. The resulting image shows an unusual and perhaps less flattering perspective. It reveals the flattened head, eyes, slightly open mouth, barbels, and skin texture in vivid detail - even the wounds and

imperfections. This raw portrayal highlights not only their vulnerability but also their misunderstood nature in an increasingly threatened ocean. For me, this photo breaks the usual barrier between viewer and shark. It creates an unexpected intimacy. At that moment, I felt incredibly privileged - I could sense the shark's sentience and quiet expressiveness. Seeing its eyes and dermal denticles up close stirred real empathy and awe. Living in the Canary Islands, I see angel sharks on most of my dives, but I had never been face-to-face with one like this. It was a truly special moment.

Young Photographer of the Year Panitbhand Paribatra



This was my first encounter with a Whale Shark, in 2025, in the Maldives. It was such a joyful and unforgettable moment. I was very excited to see with my own eyes the largest fish in the world feeding on some of the smallest living creatures in the ocean. For me, enjoying this moment is not all there is, we must take action to help these giants of the sea to survive. I believe that together we can help Whale Sharks live and swim freely in their ocean home, allowing them to share this planet with us for years to come.

Great Eggcase Hunt Winner Grant Evans



This image was taken on the wreck of the HMSAS Pietermaritzburg, a warship scuttled in 1994 to be an artificial reef in False Bay, South Africa. This image was taken during peak diving season in the area, and this dive showed why, with 20m of visibility and abundant life in the water and on the wreck. Catsharks are my favourite group of sharks, and I was very excited to come across this eggcase, wrapped around a sea fan. I had seen it before, but never so securely, almost strangling the coral. I took this picture as I found it a curious sight, and it is important to acknowledge the sharks' life stages before it is a fully formed shark that is so often seen gliding through the nearby kelp forests. It also highlights the importance of the sea floor for these animals, as they need these sea fans to secure their egg cases safely. Bottom trawling threatens these corals and the egg depositing sites of catsharks in South Africa.

www.sharktrust.org

Nauticam Midrange Focus Optimizer (MFO-3)

By Mike Bartick

The MFO-3 is a wet lens and the latest version of mid-range focus optimizers, which debuted at the 2024 DEMA show with the release of the MFO-1. Mainly designed to correct optical anomalies in various native lenses and lens port matchups, and to enhance overall performance when shooting at mid-range distances, the MFO-3 further builds on this innovative concept by offering several advantages and additional features that boost its predecessor's capabilities, but in distinctly different ways.

I had my first chance to use the MFO-3 during a recent trip to South Australia. I took it into my possession in Hong Kong while traveling to SA, where we briefly discussed the new lens, engineering, and what to expect when using it. The lens slipped easily into an already tight camera bag, and I continued my trip with this conceptually new and secret device.

Winter conditions prevailed in SA, bringing waves, wind, rain, and sediment into the water. I had planned to use my 8-15mm lens and CFWA techniques to photograph the

Leafy Seadragons, but then realized that, given the conditions, it was impossible. Changing my strategy, I swapped lenses and ports, grabbed the MFO-3, and put it to the test.

Our first stop was in Tumby Bay. It took us two freezing dives to find our target, but soon after we started the second dive, we struck gold.

Leafy seadragons are mesmerizing to watch as they drift with the surge, moving up and down with each wave while rocking back and forth in hypnotic motion. Due to their shape, using a longer macro lens can present several challenges with framing and lighting. Leafys live among the seaweed and seagrass they closely mimic, maneuvering with transparent dorsal and pectoral fins. Their intricate leaf-like appendages and elaborate headgear offer perfect camouflage, allowing them to blend in and hunt without detection. Leafy seadragons are arguably some of the most whimsical creatures on our planet, so when we finally found our target, I was more than excited.

I approached the solitary Leafy as I usually would, using my 105, but

At 4.5 inches (114mm) long, the MFO-3 adds appreciably to the size of your rig, but it also adds useful stability in the water



Leafy seadragon, Tumby Bay, South Australia: This was the first image I shot with the new MFO-3. The lens was easy to use and noticeably improved focus in low-light conditions, resulting in excellent contrast (Nikon Z8, Nikon AF-S 105mm f/2.8, Nauticam MFO-3, f/16, 1/160s, ISO320)

when I looked through the viewfinder, I immediately noticed that I had more frame space than expected. I quickly glanced at my camera, thinking the subject was too far away, but surprisingly, I saw it was looking directly into my lens, only 15cm away. Surprised, I motioned for my model to come over and easily brought her into the frame.

As explained, the MFO-3 is designed to shorten the working distance while expanding the field of view, and I immediately noticed these two features when I looked through my viewfinder for the first time. The lens length also aids in stabilizing the camera during shots, which I found especially helpful for handheld video, especially when capturing blackwater macro footage.

Later, we explored a razor clam area beneath a different jetty, where we discovered a Clingfish with eggs tucked deep inside a clam shell's recesses.

I tried shooting it with a straight 105 but couldn't get close enough for proper lighting. I backed off, attached



Leafy seadragon and model, Tumbly Bay, South Australia: The MFO-3 is designed to reduce working distance while expanding the field of view, and I immediately noticed these two features when I looked through my viewfinder (Nikon Z8, Nikon AF-S 105mm f/2.8, Nauticam MFO-3, f/14, 1/200s, ISO320)

the MFO-3, held my snoot by hand, and tried again. This new approach allowed me to get as close as I needed while still lighting it the way I wanted. Stabilized with fin tips on the sand and shot straight down. I had pushed my patience to the limit when the fish finally moved into position. My lens quickly focused, and I was able to capture this special moment.

Back on my home turf in Anilao, I was able to further test the MFO-3 by

photographing some of the local subjects. This included testing for sharpness, clarity, depth of field, bokeh, focus, and anything else I could think of.

After some searching, we found the perfect setup—a family of hyperactive anemonefish tending to their eggs. We were just below the boat in 5 meters of water, with beautiful ambient light filtering down. I engaged 3D tracking, reduced my working distance, and focused on



Clingfish on eggs, Edithburgh, South Australia: Lightweight underwater, the MFO-3 allowed me to shoot well within the inner working distance of my 105mm and provided superb depth of field (Nikon Z8, Nikon AF-S 105mm f/2.8, MFO-3, f/16, 1/160s, ISO250)



Anemonefish with eggs, Anilao, Philippines: Using Nikon's 3D Tracking, this fast-moving anemonefish presented a new challenge that the MFO-3 tackled with ease (Nikon Z8, Nikon Z 105mm f/2.8, Nauticam MFO-3, f/6.3, 1/10s, ISO32)



Feeding flamboyant cuttlefish, Anilao, Philippines: Timing and reliability are everything. A photographer relies on their gear, regardless of the circumstances. If it's cumbersome or awkward, agility is compromised (Nikon Z8, Nikon Z 105mm f/2.8, Nauticam MFO-3, f/18, 1/200s, ISO250)

taking photos. I used both fast and slow shutter speeds, and watched as the aggressive anemonefish cared for their ready-to-hatch eggs. My focus peeper would lock onto the fish's eye and track it smoothly through the frame—by moving in, out, side to side; it made no difference. Even with the intense ambient light and low contrast, my autofocus had no problems.

Before proceeding, my guide pointed out a nearby flamboyant cuttlefish. These incredible hunters camouflage themselves as they glide across the substrate, pulsating colors and mesmerizing their prey. Suddenly, the cuttlefish froze as its tentacle stretched out and snatched an unsuspecting Lizaerdfgish with lightning speed.

I didn't realize what I had photographed until I reviewed the images afterward. When capturing behavior, quality is crucial, and after seeing this shot, I was convinced that the MFO-3 significantly improved my focus and overall image quality.

Shooting blackwater video with a macro lens is challenging, especially when



Seahorse silhouette, Anilao, Philippines: The MFO-3 gives 90mm, 100mm and 105mm lenses a wider angle of view—like a 50mm or 60mm macro lens (Nikon Z8, Nikon Z 105mm f/2.8, Nauticam MFO-3, f/25, 1/200s, ISO80)

Horn Shark- California Side lighting and snooting with the MFO-3. The MFO-3 was an easy choice for charging the surf when shore diving in California due to its lightweight. (Nikon Z8, Nikon Z 105mm f/2.8, Nauticam MFO-3, f/14, 1/30s, ISO320)





For the purity of shooting, alternating between full-frame FX mode (top) and cropped DX mode (bottom) offers a viable solution for close-up photography when using the MFO-3. Working within the inner focal range allows the native lens to focus closer with minimal compromise to the depth of field while gaining in-frame presence (Nikon Z8, Nikon Z 105mm f/2.8, Nauticam MFO-3, top: f/7.1, 1/160s, ISO64; bottom: f/5.6, 1/160s, ISO64)



Sarcastic Fringehead- California
The reduced working distance and extra frame space are well appreciated in silty conditions. (Nikon Z8, Nikon Z 105mm f/2.8, Nauticam MFO-3, f/13, 1/25s, ISO250)

using autofocus, because the lens tends to gain and lose focus easily as the subject moves through the water, often spinning or spiraling. I usually rely on manual focus, but I was pleasantly surprised by how well the AF managed with the MFO-3. My 105mm focused and stayed sharp easily with laterally moving subjects and performed above its native capabilities when subjects moved toward or away from the lens. My blackwater tests have shown that anyone using the Sony 90mm or Canon 100mm lenses now has a solution to the lack of 60mm lenses for blackwater diving—a real breakthrough for anyone facing this challenge.

The most accurate test was that the MFO-3 allowed me to capture images I couldn't have without it and because of that, it has found its place in my travel bag and its own place in my arsenal of lenses.



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Mike Bartick is a working underwater photographer residing in Anilao, Philippines. He has an insatiable love for finding unique marine life, observing and photographing their behavior, and sharing his insight and knowledge with others. His curiosity and drive for firsthand experiences have led him across the globe in search of that special critter encounter. Mike is a widely published, award-winning photographer, writer and international public speaker with work appearing monthly across various magazines, websites and online publications. He also hosts photo clinics, workshops and seminars at Crystal Blue Resort, concentrating on different aspects of underwater photography as well as the natural history of Southeast Asia and the Indo-Pacific.



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Less is more?

by Ross McLaren

I always joke that when I started diving, from one expensive hobby spawned another in photography... but did it have to be THAT expensive? Do you really have to spend thousands of pounds to be able to capture good underwater images?

I started thinking about this when I was asked to run an underwater workshop recently and set myself a wee challenge to see if I could put together a setup for less than £1000 that was capable of capturing images I was happy with and could “compete” with those I got with my “big rig”. I knew I would have to compromise in some areas, but would these be a deal breaker?

After a bit of research and scouring the internet, I eventually put together two options:

Option One, which is closest to my current setup:

Olympus TG-6 (second hand): £300

Olympus PT-059 Housing (second hand - Facebook): £200

AOI Q1 Strobe: £300

Total: £800

Option Two, which is likely the route many just starting out in underwater photography will go for initially:

Olympus TG-6 (second hand): £300

Olympus PT-059 Housing (second hand - Facebook): £200

Diving Flashlight 18000 Lumen IPX8 Scuba Dive Lights (Amazon): £65

Total: £565



Now, I appreciate neither One nor Two are cheap, but let's compare that to my usual setup:

Sony A7CII (second hand): £1589

Sony 28-60mm (second hand) £174

AOI UH-A7CII Housing: £1030

AOI UCL-06L Macro Wet Lens £203

AOI Q1 Strobe (x2): £600

Diving Flashlight 18000 Lumen IPX8

Scuba Dive Lights (Amazon): £65

Total: £3661

You'll notice, neither “cheap” option, nor my own setup, include pricing for trays, arms and clamps as these are needed irrespective of the actual camera, housing and lighting. So these are prices are still a bit lower than the actual value needed to build a rig from scratch. But, with a a difference of between £2861 and £3096, is that gulf in price obvious in the image quality?



Size

One of the first things that struck me about the TG-6 was the compact sizing, yes I know it is a compact camera, but I didn't realise just how good the size was. When I put together my EM-1 MKII setup I was determined to make it as compact as possible. With the EM-1 being a MicroFourThirds sensor camera, not only was the body relatively small, but the lenses were also much more compact when comparing to APS-C or Full Frame options. But looking and handling the TG-6 I was really struck by just how small it was compared to what I thought was an already compact setup.

Now, there is some down sides to this. If you're using it in colder climates with either dry or wet gloves, the buttons can be a little tricky to get used to and it wasn't the first time I accidentally hit the wrong one when I wasn't paying attention. But, within a dive or two I'd got used to the slightly smaller layout, and if you're coming to it for the first time never having used a bigger camera, I reckon there will be less "feeling out" phase.

The big positive of the TG-6 being such a compact package is it is easier to "carry" underwater and shift out of the way if needs be. A big setup with a big camera body, lens, multiple lights, arms, bulky housing and a tray, can be a real distraction and be quite



cumbersome. So having such a small rig, which is still capable of taking excellent images, is a massive plus in my book.

Flexibility

The flexibility of the TG-6 is absolutely second to none in my opinion. With it you can go from shooting medium to macro subjects with a couple of button pushes which is not something you can easily get on a larger interchangeable lens camera setup. The TG-6 has an equivalent focal length range of 25-100mm and to achieve that on a mirrorless/DSLR

system requires a relatively large lens which I'm not even sure you can get a lens port for the camera housing to fit.

To get the same flexibility and range, you would need to physically swap the lens on the camera, as well as the port on the housing, which obviously isn't possible underwater. Meaning, you are a lot more restricted in the type of shooting you can do with larger setups.

With a system like my A7CII I essentially have to decide before I get in the water on what I want to shoot and chose a lens suitable for that particular subject. Whereas, with the



TG-6 that isn't an issue. With its large zoom range and incredible macro capabilities you can shoot just about any subject aside from very wide-angle seascapes/wrecks.

Now for mirrorless/DSLR's, you can get round this by adding wet lenses to the outside of the lens port which either widen the field of view or to help improve the macro capabilities of a lens. But these are another expense to put out and another addition to an already bulky rig. With the TG-6, you literally have all these options in one very small package and for me, that's so important.

Macro/Super Macro Capabilities

This kind of ties in with the flexibility of the setup. To shoot macro and super macro on an interchangeable lens setup, you either need to use a dedicated fixed focal length prime lens (on their own can be very expensive), which can limit what you can shoot if something unexpected swims by. Or, you need to add macro wet lens(es), which although will allow you to shoot small critters with a “normal” lens, which although offers flexibility, just isn’t quite as good as a dedicated macro lens.

But, the TG6 has two dedicated settings, “Super Macro Mode” and “Microscope Mode” and these are game changing! These put it above pretty much most cameras for shooting small to extra small marine life. With a focus distance of just 1cm in these modes (and zoomed in by at least 1.2x) the results you can achieve are absolutely out of this world. Now that doesn’t come without drawbacks. Getting so close to marine life requires excellent buoyancy,



really good spatial awareness (so you’re not touching or disturbing other life around you) and a steady hand. But nail those and the rewards are worth it.

And the best bit? If something medium to large does decide to grace you with its presence, with a flick of a dial you can go back to “normal” shooting mode and get a few snaps without the frustration of having the wrong lens on.

Full Control of Camera Settings

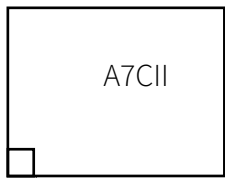
There is one major downside I thought I’d found with the TG-6 and was sure would be a deal breaker for me, and that was the lack of full manual camera controls. When I mean full manual control, I mean choosing the aperture, shutter speed and ISO settings on the camera. To casual photographers and beginners, this might not be a big deal.



Many people like to keep it simple and either have the camera on full auto (which I’ve been known to use in the past and I suggest people start off with until they get comfortable diving with their camera underwater) or aperture priority mode (where the only thing they need to worry about is how much the subject and background is in focus). But for someone who is used to being in complete control, it was something I

was wary of.

With the TG-6, the closest you can get to full manual is to shoot in aperture priority mode, set the ISO to a maximum value (usually this is between 100 and 400) and then to control shutter speed (to ensure the subject isn’t blurry if it is moving) using the exposure dial. It felt like a bit of a faff to start with. But in the end, I was pleasantly surprised with how much I didn’t miss manual mode,



TG-6

Sensor size comparison to scale:
36x24mm v 6.17x4.55mm



Image Quality

Image quality is obviously a huge consideration when it comes down to it at the end of the day. Let's be totally honest, you're not going to get the same quality from a TG-6 as you would from a bigger camera but just how different is it and does it justify such a big price difference?

Without getting too technical, the actual 12mp sensor in the TG-6 is roughly 30x smaller than the 30mp one in my A7CII. Which, when you read it on paper sounds like a massive difference. But is there a 30x bigger difference in image quality?

Well, in reality, most images are viewed on a small screen, and if you're only looking to upload to social media, honestly, I wouldn't say

there was a £2861 to £3096 worth of a difference.

Yes, if you are pixel peeping and heavily cropping, of course you can see there is less image quality. With less megapixels and a smaller sensor that's got to be the case. But the trick here is to simply get it right when taking the shot, and with the macro abilities of the TG-6 there's no reason you can't. So, just get in close and avoid cropping in afterwards.

If you do find yourself having to bump up the ISO in the TG-6, above about 400, yes, there is a bit of noise in the final image. But again, there's a work around. Make sure you are shooting in RAW and put the files through an editing software (there's plenty of free options to choose from)

to help reduce the grain and it'll easily fix this issue.

If you're producing large prints, then there will be a big difference in quality, but as I say, with most images being viewed on screens, unless you look really closely, there isn't a huge difference. Certainly not a nearly £3000 one anyway in my opinion.

Will I get rid of my "big rig" now and downsize to the compact camera "full time?"

I think there's definitely a physiological factor at play for sure in choosing the Sony A7CII over the far cheaper Olympus TG-6.

It's got one of the best auto focus systems, full manual controls that I find easier to use, a full frame sensor that's more versatile and offers more editing flexibility and knowing I won't "outgrow" the system as well are just a few reasons.

But, are they good enough reasons to justify spending £3000 more? That's the question.

But, what I think is clear, you don't need to break the bank to get excellent underwater images!

Ross McLaren

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Sony's A7C II and A7CR cameras

by Phil Rudin

During December 2024, Sony launched the A7C II and A7CR cameras that combine the advantages of an advanced full frame sensor camera with the size advantages of a mirrorless APS-C or M4/3 camera body.

The Sony A7C II/R are almost identical in size and weight to the Sony A6700 APS-C camera with many of the same features, noticeably smaller and lighter than the OM Systems OM1-II. The big difference is the much larger A7C II sensor size of 35.9mm X 23.9mm v. 23.6mm X 15.6mm for A6700 and 17.4mm X 13mm for OM1 II.

The A7C II has an updated 33 megapixel sensor and the A7CR has the same 35.7 X 23.8mm 61 megapixel sensor found in the Sony A7R V. Sony has also managed to incorporate its sensor based in-body image-stabilization with a CIPA rating of 7.0 stops of stabilization into this very small package.

The latest 33 MP Full Frame Exmor R BSI CMOS sensor has 10-bit 4K/30p full-frame video recording using the BIONZ XR image processor.

The A7C II shoots up to 10 FPS with maximum resolution for up to 44

frames RAW and 1000 frames in JPEG. In native manual mode ISO is 100 to 51200 (50-204800 extended), with 759-point phase-detection covering 94% of the sensor.

The A7CR 61 MP Full Frame Exmor R BSI CMOS sensor has 10-bit 4K/60p video recording using the BIONZ XR image processor. The CR version also has the 240.8 Pixel Shift multi shooting function, 693-point phase-detection points covering 79% of the sensor, seven stop IBIS, up to 8 FPS with native ISO 100 to 32,000 expandable to 50 to 102400.

Both cameras have the rather low 2.36 million EVF and the 3 inch 1.03 million LCD. I feel Sony should have at least bumped up the EVF number on the 61MP CR model to the 576 million dot EVF used in the Sony A7R IV.

Both cameras have a 1/160th sec. flash sync speed which can be expanded with accessory flash triggers like the UW Technics external trigger I am testing with both cameras.

These cameras have been extensively reviewed on line by land reviewers if readers wish to have additional camera information. As an underwater tool both cameras are excellent with outstanding auto focus,



subject recognition and tracking.

The Sony A7C II is selling in the US for \$2398.00 (€1469.00) in black and or silver trim, you can also get the A7C II "kit" with the Sony FE 28-60mm for \$2698.00 (€1669.00) which is a \$200.00 savings over buying them separately.

Be aware that the Sony FE 28-60mm is an excellent lens which can be used with many wet wide lenses and closeup lenses using the same flat macro port for both C/U and wide angle.

The Sony A7CR retails for \$3198.00 (€1969.00) and ships with the Sony GP-X2 Grip Extension for both Sony A7C II and A7CR bodies. Sony A7RC also comes in black or



black with the silver trim and can be bundled with several excellent Sony lenses but not with the FE 28-60mm.

Sony FE 28mm to 60mm F4-5.6 zoom lens

The Sony A7C was introduced in 2020 with a new FE 28-60mm F/4-

5.6 zoom “kit” lens and because of its small diameter the optics in the FE 28-60mm zoom are perfect for use with a verity of closeup lenses in relatively compact flat macro ports like the Marelux flat port 32, Nauticam N100 flat port 45, AOI port system for Sony 28-60 and more. All of these ports except closeup lenses like the Nauticam CMC and SMC 1, 2 & 3, Marelux MV +5, +10 and +15, AOI +6 to +23.6 and many more.

Many of these C/U lenses work best at the 60mm end of the 28-60mm range achieving ratios of 1:1 and a bit beyond. All of the flat ports can be used with or without flip adapters and also allow additional attachments like ring-lights.

The Sony FE 28-60mm is not as useful as a dedicated macro lens in terms of total magnification but very useful covering a much broader range for most U/W shooting situations.

This lens is also extremely usefulness at the 28mm end using a verity of wet wide angle lenses designed for the 28mm and achieving a 130 degree AOV. These wet wide angle lenses also allow zoom through to 60mm giving a 130 to around a 68 degrees AOV depending on the system and wet lens.

You could easily design the A7C II/CR system around only the Sony FE 28-60mm lens for everything from life-size to ultra wide and be able



to interchange from macro to wide on the same dive much like with a compact camera.

A7C II/CR Housings and Ports

Because the Sony A7C II and A7CR are both built with the same body and controls they can both be used in the same housing without any modifications. The advantage of this design is that if you are like me’ you don’t want to travel half way around the world to dive without a backup camera.

In my case I use the more expensive A7CR as my primary camera for macro and wide angle relaying on the less expensive A7C II as my backup camera. Several manufacturers have released housings for these cameras in both polycarbonate and anodized aluminum.

Poly-carb housings range



from around \$1300.00 to \$1700.00 depending on the brand and accessories. Aluminum housings start at \$2898.00 to \$4000.00 with dual grips and no accessories like vacuum valves or flash triggers.

All of these housings have ports, gears and extensions to support most of the popular lens choices for Sony cameras. Most, but not all of these housings use a hinged clamshell design with a single rotary-cam locking system. These systems have been used for decades with one or two main door O-rings and have been proven to reduce overall housing size and to be quite secure in design.

All manufactures offer as options or include a vacuum system, hand grips, a flash triggering system and more. The ability to use TTL varies between systems and strobe brands. Most require an accessory TTL flash trigger like the UW-Technics TTL flash trigger I use which supports many brands of strobes while other systems



like the Ikelite can be used with the accessory proprietary TTL system for Ikelite strobes.

The AOI AX port system for Sony housings has acrylic ports in 160mm and 220mm with a verity of extensions and flat macro ports. Ikelite uses the DLM port system which has acrylic ports in six and eight inches as well as a verity of extensions, flat port and smaller semi domes.

The Marelux system uses the standard five inch port system with 140, 180 and 230mm optical glass domes along with a verity of extensions and flat macro port sizes.



Cypress Tree, Florida Springs, Sony A7C II, Sigma 15mm F/2.8 Fisheye, Marelux housing with 140mm dome port, Apollo S strobes with yellow diffusers, ISO-320, F/14, 1/160th sec



Cushion Star, Blue Heron Bridge, Florida, Sony A7RC, Sony 28-60mm at 28mm, Marelux housing, flat port 32, Marelux Aquista 120, two Apollo S strobes with white diffusers, ISO-320, F/20, 1/160th sec

Nauticam uses the N100 system for the A7C II/CR housing with N100 and N120 optical glass port options in 140, 180 and 230mm along with a variety of N100 and N120 extensions using an N100 to N120 converter. They also offer a variety of flat macro ports in both N100 and N120.

Field testing the A7C II and A7CR

For this review I used the Marelux MX-A7CII/CR housing with a variety of ports, extensions, gears and lenses. While the housing is smaller than other Sony A7, A9 and A1 housings, it is a bit larger than the other systems because it uses the Marelux large five inch port system.

The up side is that you can easily move the ports between any of

Marelux FF or APS-C housing system's from all of the supported camera brands. The downside is that other manufactures use a smaller port system allowing a bit smaller housing and port system.

For this review I also used the FlashFuel FF2100 manual flash trigger and built-in 2100 mAh power bank combo. This \$348.00 accessory allows you to extend the cameras battery life by more than double and it provides tens of thousands of flash triggers at

speeds up to 20 FPS. Most of the new Marelux housings going forward will have space for this battery option or for the newly designed manual flash trigger arriving soon with the new Sony A1 II housing. For TTL flash triggering I have installed the UW Technics external Sony TTL converter.

Like most of the A7CII housings the Marelux is a clamshell design with the rotary cam locking system. I have used these systems for decades and found them to be quite reliable



Diver Dave, Sony A7C II, Sigma 15mm F/2.8, 140mm dome, Marelux housing, Apollo S strobes with yellow diffusers, ISO-640, F/22, 1/160th sec



Common Octopus, Blue Heron Bridge, Florida, Sony A7RC, Sony 28-60mm at 60mm, Marelux housing, flat port 32, Marelux Aquista 120, two Apollo S strobes with white diffusers, ISO-320, F/14, 1/60th sec

and easy to use. My test housing also included a vacuum system and a third ball head for additional clamp on accessories like focus lighting. For lighting I used two Marelux Apollo S strobes to cover a variety of lens choices with bare (6200) dome, white (5500K) and the yellow (4800K) diffusers.

In the water I found

the system to be very well balanced after adding the required amount of flotation. I used both six inch and eight inch arm sections with two for each strobe in equal lengths.

For this review I used the Laowa 10mm F/2.8 with a 230mm optical glass dome, Sigma 15mm F/2.8 EX DG Fisheye with 140mm glass dome, Sony FE 28-60mm with

the 32 flat port and Marelux Aquista 120 wide angle wet lens (130 AOV) and the Tamron 90mm F/2.8 macro. These are all excellent lens choices for any of Sony's full frame cameras and all use the same ports and extensions throughout the Marelux line of Sony housings. Several of these lenses are also made for other camera brands like



Florida Springs, Sony A7C II, Laowa 10mm F/2.8, Marelux housing with 230mm dome port, Four Marelux Apollo S strobes with two off camera using color gels and two on camera with white diffuser. ISO-500, F/20, 1/160th sec



Loggerhead Turtle, Palm Beach, Florida, Sony A7RC, Sony 28-60mm at 28mm, Marelux housing, flat port 32, Marelux Aquista 120, two Apollo S strobes with white diffusers, ISO-400, F/11, 1/125th sec

Canon and Nikon.

My settings for all Sony cameras are the same, I shoot manual mode in both single frame and multi-frames at up to 10 FPS mostly in AF-C with focus tracking. I use mostly manual flash modes but have recently added the new external UW-Technics flash trigger which includes TTL support for the Apollo S and Apollo III strobes.

The UWT flash triggers allow you to shoot in manual mode, high speed sync, TTL and the Marelux MTL mode on the Apollo S and Apollo III strobes allowing you to shoot up to

20 FPS. The 20 FPS is bit fast for me and I try to stay at 10 or lower. I also try to top out HSS at around 1/640 to 1/800th second not finding much upside above over those numbers. All of these flash functions worked flawlessly on both cameras.

My starting ISO for macro is ISO-100 but I have used ISO-50 for shooting wide open with HHS and up to ISO-640 for low light and high F/stop numbers.

For wide angle I decide if I want to balance with ambient light or want a lighten/darken background. Keep in

mind that best corner sharpness for wide lenses starts at around F/13 or higher. If corners are less noticeable in the frame like blue water shots dropping to F5.6 to F/11 will allow you to use lower ISO-numbers.

Many of the excellent software packages currently available also have some very sophisticated sharpening algorithms that allow you to shoot to around ISO-3200 without heavy penalties. I have been using a 45 degree optical viewfinder for well over a decade on most dives and have assigned a control to switch between

EVF and LCD for convenience. I use the LCD when shooting splits as well as when I am doing blackwater and for follow fast moving subjects.

Set at eight (RC) or ten (C II) FPS my Marelux manual flash trigger was able to keep up without missing a frame using the Apollo S MTL setting for multi-frames. During my testing I found that with the Marelux flash trigger I could shoot at 1/200th sec. with no issues (A7CR). At 1/250th the black bar begins to enter the top of the frame and by 1/500th sec. the sensor is about half covered.

The Sony sensor also includes the fast hybrid auto focus system which uses 693 phase detection points for very fast and precise auto focus (A7CR). The A7CR has the same Real-time Eye AF, animal eye AF and Real Time Tracking AF technologies found in the Sony A7R V (A7C II is closer to A7R IV).

I have Lock-on AF Expanded Flexible Spot (M) set to the AF-ON button activated with my thumb. This combination allows me to lock focus with a half press of the shutter and then drag the focus point around the frame while maintaining the original focus area. This means I can focus on an animal's eye in the center of the frame then drag the eye around the frame for the best composition without losing the tack sharp focus on the eye. I can then trigger the shot by depressing the shutter while locked in.

Auto focus Tracking sensitivity can also be set across five settings from #1 to #5 and I have locked-in four levels of responsiveness. I am trying #4 and will tweak as required for best results. I have the focus area array set

to the shutter trigger in AF-C for more of a point and shoot type of a situation.

Another subtle but very useful update carried over from the A7R IV is that the focus area can be set to white or red for ease of use. For those who have used earlier versions of the A7 cameras and tried to locate the flat gray focus box underwater or in bright light I feel your pain, underwater the RED box stands out much better than the white or gray.

Many readers have asked me about the implementation of animal eye autofocus. With a fair amount testing I have found the animal eye AF is a bit hit and miss underwater but has improved with each new camera release. At this time it does not work in conjunction with lock-on expanded flexible spot because the idea with eye AF is to find the animal/human eye regardless of where it is in the frame and lock onto the eye. You can even chose between the right or left eye and select one persons eye out of a group of people in the frame.

I have used the human



eye AF shooting models both underwater and while doing splits and it is spot on. If you do set the camera for animal eye AF it will also lock focus on human eyes without having to switch back from animal eye AF. For pets like cats, dogs, birds and many other animals the eye AF is spot-on. The eye AF has also been added to video and can be used with or without the touch screen. For me Sony's Real Time Tracking AF technology and more precisely the Lock-on AF expended flexible spot is still my goto AF setting. I have been using the Medium and small focus area box for most precise focus lock-on.

The A7C II/CR uses the same large-capacity NP-FZ100 battery found in all the newer A7, A9 and A1 lines which is rated at approximately 490

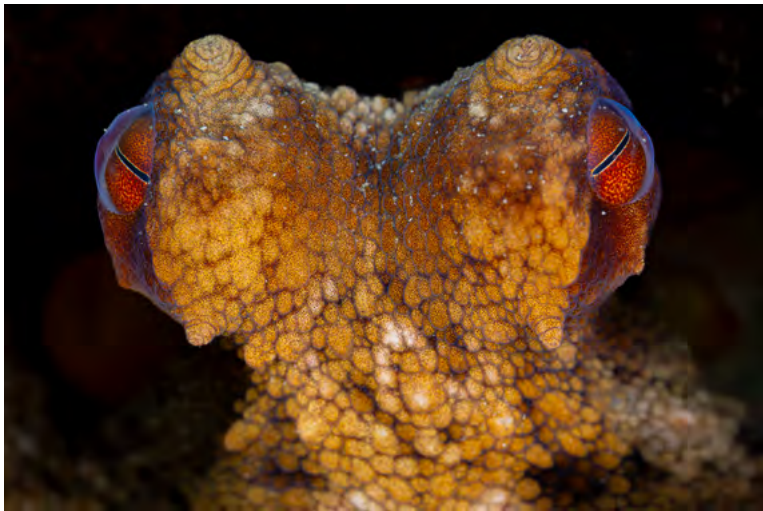


Juvenile Highhat (Pareques acuminatus) Blue Heron Bridge, Florida, Sony A7RC, Tamron 90mm macro, Marelux housing, WeeFine Ring-Light 3000CCW, ISO-1000, F/8, 1/160th sec

shots per charge when using the EVF. I find this number to be a bit high especially when using macro lenses where the number drops due to moving more glass around in the lens. This is why the Marelux FlashFuel 2100 is such an excellent tool for the entire Sony line and also for the Canon and Nikon lines which

have even lower battery life number in many cases.

Another issue which may disturb some is the single SD card slot which supports UHS-II cards. While I fully understand the need for two card slots and the expensive new Sony CF Express type A cards for high end and high speed cameras like the Sony



Common Octopus, Blue Heron Bridge, Florida, Sony A7RC, Tamron 90mm macro, Marelux housing, WeeFine Ring-Light 3000CCW, ISO-200, F/13, 1/160th sec

Alpha 9's shooting at up to 120 FPS the current SD cards are more than fast enough for the A7C II/CR. I have been using the Lexar Pro 128GB 2000 X SDXC 300 MB/s cards which are more than fast enough to keep up with any type of shooting you may do.

The overlooked things that will actually be more important to underwater photographers are details like the card slot being moved to the side of the camera rather than in the battery compartment. This allows those of use with long thin fingers to remove and reinstall the card without removing the camera from the housing. You also have the convenience of in camera battery charging, Bluetooth connectivity for local data acquisition, built-in Wi-Fi enabling image sharing to mobile devices, a Magnesium-alloy chassis with weather sealing, support for the Sony ECM-B1M shotgun Microphone and much more.

This may be a good place to add a disclaimer regarding the use of 35mm full frame cameras both above and below water. If you are thinking about making the jump from compact, M4/3 or APS-C cameras be aware of the following

- Among the advantages of full frame cameras are greater control over depth of field, better low light performance, improved dynamic range and color depth, in many cameras higher numbers of megapixels for added ability to crop, larger files for much larger prints and more.

The disadvantages include greater expense in many cases, no crop factor v. sub full frame cameras especially relevant in macro work.

Full frame cameras especially high MP ones expose flaws in mid to lower quality lenses, focus, shallow depth of field and more.

Many of the files are much larger than those from sub full frame taking up more room on computers, hard drives and flash cards.

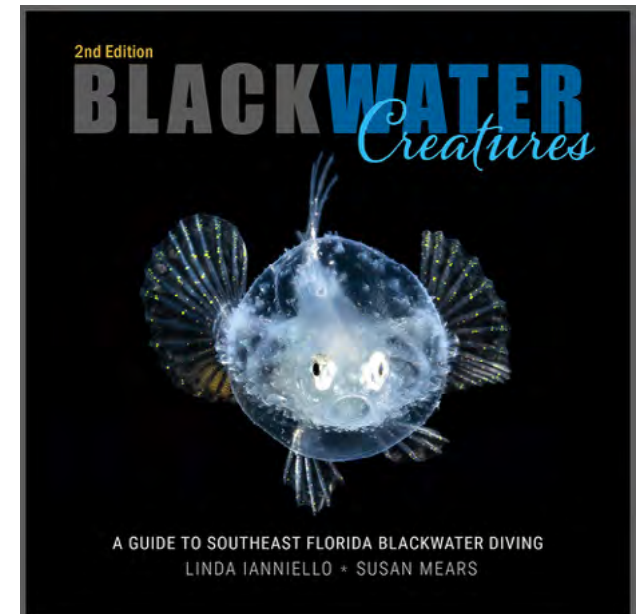
Underwater disadvantages are extended to reduced corner sharpness at like F/ numbers especially when using rectilinear wide angle lenses.

Overall system weight and size compared to sub FF adding restrictions in regard to travel and more. Regarding size and weight the A7C systems can actually provide improved size and weight compared to many APS-C and M43 systems..

In conclusion, the A7C'S allow you to shoot top quality full frame images at a verity of price points below other 33MP to 61MP cameras and also saves a bit of size and weight, always welcome for travel or as a backup system.

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Remote lighting

by The Backscatter Team

One of the standout features of the Hybrid Flash and Mini Flash 2 is Remote Mode. Unlike a simple slave mode, Remote Mode allows for remote triggering and adjustment of power levels on an off-camera Hybrid Flash or Mini Flash 2.

Remote Mode can be used interchangeably between the Hybrid Flash and Mini Flash 2 and can be used for both wide angle and macro applications. This is particularly effective when combined with accessories like Optical Snoot OS-1 for the Mini Flash 2, the Remote Lighting Muck Stick, and Backscatter Color Filter System.

Setting Up the Remote Flash

To set up a Mini Flash 2 or Hybrid Flash in Remote Mode, start by installing the Light Pipe. Both the Hybrid Flash and Mini Flash 2 come with a Light Pipe, but the Hybrid Flash Light Pipe and Mini Flash 2 Light Pipe are specific to each model and are not interchangeable.

To install the Light Pipes, first, stretch the rubber lanyard over the 1-inch ball mount. The lanyard is designed for use with the ball mount only and is not compatible with the YS mount. For the Hybrid Flash, press the Light Pipes into the optical receiver.

For the Mini Flash 2, press and then thread the Light Pipes into place.

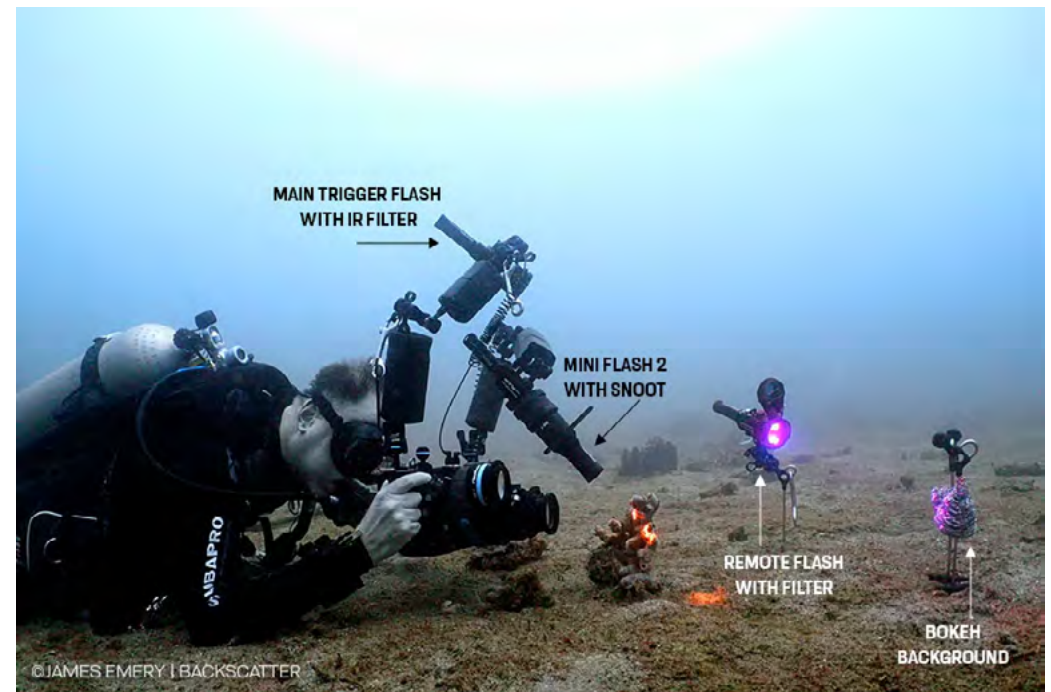
Next, set the dial on the Remote Flash to the Remote or REM setting. This prepares the flash to wirelessly receive power level adjustments from the Main Flash. Next, place the Remote Flash off-camera using a Remote Lighting Muck Stick, tripod, or hand it to a buddy or model. Importantly, position the tip of the Light Pipes perpendicular to the Main Flash. Then, ensure that the Light Pipes is not pointed away or poorly angled, as this could hinder the Remote Flash's ability to pick up signals.

Setting Up the Main Flash

For the Main Flash setup, attach it to the camera system as usual for standard shooting. A fiber optic cable is required to trigger the Main Flash. Set the dial to Manual or "M" mode to enable power level transmission to the Remote Flash.

Backlighting and color filters have never been easier by controlling the power of the remote strobe with a simple push of a button on the main strobe.

Sony a7S III | Sony 90mm Lens | 1/250 | ISO 200 | f18





©JAMES EMERY | BACKSCATTER | MINI FLASH 2

Remote lighting facilitates easy snoot placement and backlighting. Wireless transmission of power levels to the Remote Flash prevents disturbing the subject or stirring up sand and silt.

Olympus E-M10 IV | Olympus 60mm Lens | 1/250 | ISO 200 | f22



©JAMES EMERY | BACKSCATTER | MINI FLASH 2

This image was shot with three Mini Flash 2s. One remotely placed off camera with a purple filter for backlighting, one with a snoot to light the front of the subject, and the third triggering flash using the Backscatter IR Filter to fire and remotely update power levels to the remote backlighting flash.

Sony a7S III | Sony 90mm Lens | 1/250 | ISO 200 | f22

The high power of the Hybrid Flash allows for up angled shots including sunballs.

This would be impossible to accomplish with off camera video lights.

Canon EOS R3 | Canon 8-15mm Lens | 1/160 | ISO 200 | f16



©BERKLEY WHITE | BACKSCATTER | HYBRID FLASH



In this shot, the model was able to stay in the same position while the photographer remotely adjusted the flash power for the background.

Remotely Triggering and Changing Powers

Before changing power levels or triggering the Remote Flash, ensure that the Main Flash is aimed at the Light Pipes of the Remote Flash and that they are within line of sight. Use the Main Flash to select the desired power level on its red dial. Then, press and hold the Test Button on the Hybrid Flash or the Focus Light Button on the Mini Flash 2. This will transmit a series of signals to the Remote Flash. The Remote will fire immediately in response, and about a second later, a confirmation flash will indicate

that the power level has been set. The Remote Flash will maintain the selected power level until a new signal is received from the Main Flash.

With the Remote Mode set and the Light Pipes aimed properly, the photographer can focus on nailing the shot and spend less time aiming or changing the power levels of the flash by hand.

The Backscatter Team
www.backscatter.com

[Direct link](#)



A Day In The Life Of An Underwater Photographer On The Great Barrier Reef

by Angelina Pilarinos

Dreaming of turning your passion into a career? My journey from New York to Australia transformed that dream into reality. As an underwater photographer on the Great Barrier Reef, I've experienced the unparalleled beauty of this natural wonder daily.

Cairns and Port Douglas, are a major tourist hub due to the GBR's proximity, which offered the perfect setting to learn. It's a renowned destination where many come to explore the reef, a World Heritage-listed natural wonder. Here, the thriving underwater photography scene promised the chance to develop my skills and career without the initial need for my own gear.

Your Role as the Photographer:

As the boat's underwater photographer, your mission is to capture stunning images of guests as they dive and snorkel. You're also tasked with photographing guests on land as they board, enjoy their time on the boat or pontoon, and even on the helicopter pad, should there be one.

Your goal is to snap as many memorable photos throughout the day for guests to purchase as keepsakes of their journey to the Great Barrier Reef.

For those interested in a career in underwater photography, stay tuned for a deeper dive into the daily responsibilities. My five years with Calypso Reef Cruises in Port Douglas offered me a wealth of experience, showing that while each company has its nuances, the core of the job remains consistent.

Here's a glimpse into what a typical day entails, working on the Great Barrier Reef as an underwater photographer.

Morning Prep:

The day kicks off around 7:00-7:30 am, beginning with equipment checks. Ensuring both dry and underwater cameras are ready, I format memory cards, check battery levels, and clean the housing dome. I use a microfiber towel to get rid of any fingerprints or dust that is on the dome.

At Calypso, we had Nauticam



housings for the cameras. Nauticam is my personal brand of choice, they are known for their reliability and come with a sensor alarm that I would test every morning to prevent water damage. Strobe checks are next, crucial for capturing vibrant underwater photos.

Cleaning the o-rings, cords, and any other components requiring maintenance is also part of my routine. Maintenance is critical because ignoring it can result in equipment malfunction and financial loss for the company.

Setting Up:

After setting up the cameras, I



prepare the computer for the day by creating a new folder in Lightroom and clearing the previous day's photos (though they remain saved on the computer). I organize the day's photos in my preferred method. Next, I address emails from customers who may have missed viewing their photos

or lost their USB, sending them their requested images. Despite the time it takes, especially after days off, responding to these emails is a crucial part of our job.

Dive Gear and Plan:

After equipment setup, I ready my dive gear, keeping an eye on the weather to plan the day's shoot. Being the sole photographer on Calypso, I have the flexibility to manage my schedule, balancing underwater and dry photography. With other companies, this will vary.

Boarding Photos:

As boarding starts, I step outside to capture each customer's boarding photo in front of the boat. While some may decline, I explain it's for safety—to have a record in case of emergencies, which usually convinces most. This approach is especially helpful on busy days when capturing everyone in the water isn't feasible, ensuring everyone has the option to purchase a memory of their trip even if they missed out on water photos.

Once the boarding photos are done we begin our trip to the reef and start the morning brief. This is when the photographer introduces themselves to the passengers, explaining their role, the services provided, and offering tips on how to pose for the most flattering photographs.

The Trip to the Reef:

The journey from Cairns/Port Douglas to the reef takes roughly 1.5 hours, a period I use to edit morning boarding photos, respond to emails, talk with customers, and handle rental cameras and sales of waterproof phone cases. I'm also on deck watch.



The boat ride often becomes choppy in winter, leading to seasickness among passengers. Being part of the crew means we're all hands on deck for anyone feeling seasick, helping them out to get some air, fetching water or ice, or dealing with those not-so-fun sickness bags. It's all about making sure everyone's as comfy as possible while we cruise to the reef.

You've Arrived at the Reef:

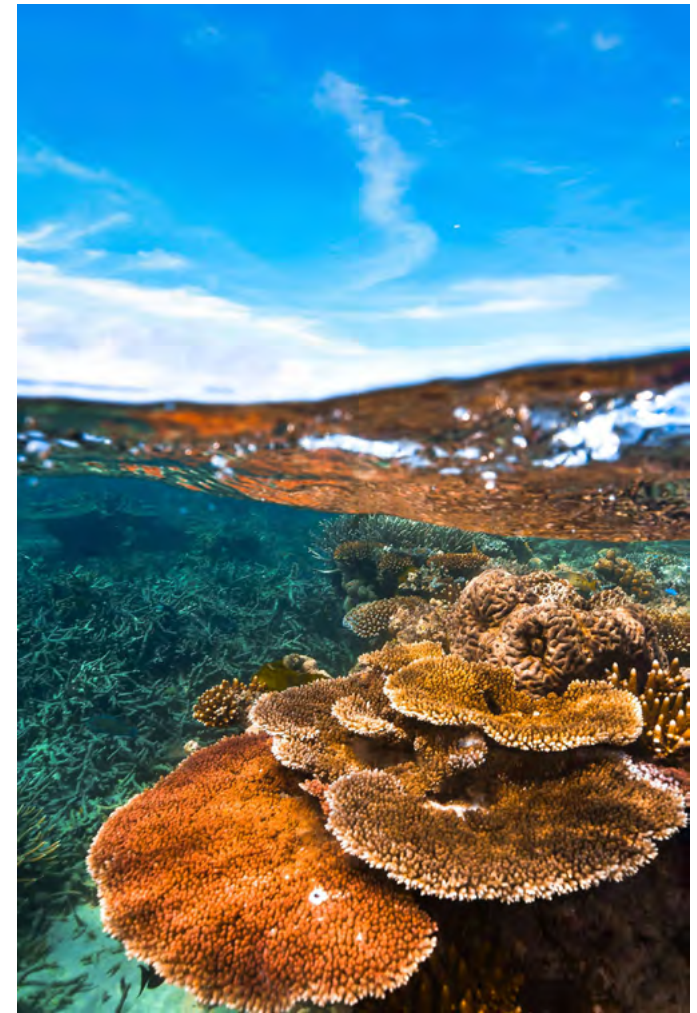
Upon reaching the reef, I dive in quickly to start photographing. Time is of the essence, as some passengers will only be in the water for a short amount of time. My goal is to capture as many guests as possible, swiftly moving between snorkelers and divers. It's a challenge to keep track of who's been photographed, especially during stinger suit season when everyone looks alike. I often remind passengers during the morning brief to signal me for photos to ensure I don't miss anyone. You can't read people's minds so tell them to wave you down for a photo.

In Far North Queensland, the weather is unpredictable, which means you need to be quick to change your camera settings to correctly expose for



the amount of sunlight. This is why I shoot manual, if you don't know how to shoot manual then I strongly recommend you go learn that right now.

Once you understand shooting in manual mode it becomes second nature. This is crucial not just for photographing guests but also for capturing the vibrant marine life and the reef itself. Memorable sightings, like turtles, mantas, and whales, are invaluable for marketing and conservation efforts. They play a significant role in promoting



Let's not forget the cool selfies you can take while underwater! One of the best things about being the underwater photographer for the day is that when you see something cool you can capture it. Depending on the company they might let you post your photos to your socials. But you need to be aware that you do not own the copyright to these images when you use the company's camera.

Taking Photos People Want To Buy:

As the underwater photographer on the Great Barrier Reef for the day, you will typically be in the water for 2 sites, or at a pontoon for the first couple hours. It's your job to get as many different photos of as many different people as you can. I always told the people I trained to try and get your subject in front of the reef. People want to buy a photo of themselves snorkeling or diving on the great barrier reef, not in the blue water which looks like they can be anywhere in the world. You will have better sales when the reef is in the background trust me on this.

Health & Safety Comes First:

Being an underwater photographer can take a toll on your ears. After five years in the role, I've

experienced barotrauma and other ear issues due to the constant depth changes while diving. The job requires moving between shallow waters for snorkelers and deeper areas for divers, often going down to 12-15 meters. While I aim to stay in shallower waters where the light and reef look best, sometimes it doesn't always work out that way. However, it's crucial to prioritize your health and not compromise your ear's safety for a photo. Always remember that your well-being is paramount!

and protecting the Great Barrier Reef through contributions to programs like the Great Barrier Reef Census and Eye On The Reef. Learn more about these programs here:

www.greatreefcensus.org
www.eotr.gbrmpa.gov.au



Out Of The Water:

After finishing your underwater shots, it's time to take care of your gear and yourself. Start by rinsing your camera in fresh water, turning it off, and pressing each button to wash away salt—this is crucial to avoid sticky, unresponsive buttons and potential repairs.

Next, take a shower, get dressed, and dry and disassemble your camera housing. Then, it's onto editing in Lightroom, where you'll likely have hundreds of photos to go through quickly, often in less than an hour before passengers return.

Utilizing Lightroom presets can streamline this process, allowing for efficient batch editing. Familiarizing yourself with Lightroom's develop module is highly recommended to enhance your workflow.

The Trip Home:

The journey back is when photo sales begin. Each boat handles this differently; some use iPads for passengers to view their photos, while others rely on a single laptop. A good memory for faces is really helpful here.

Selling is straightforward: present the prices, and customers decide how many photos to purchase. In my experience, I've found that exceptional photos almost sell themselves. Being personable and patient is essential, as guests have varying budgets. I tried to empathize and adapt to their financial situations. Ultimately, making any sale is better than none.

Commission policies vary by company, at Calypso Reef Cruises I never made a commission but I do believe photographers should earn commissions for their sales.

However, that decision rests with each company.

Final Notes:

Working as an underwater photographer at the Great Barrier Reef is both exhausting and incredibly rewarding. Like any job, it has its ups and downs, but few can say they earn a living capturing the Reef's stunning beauty. This career is a fantastic pursuit for those passionate about photography and the reef.

My own experience on dayboats led me to start my underwater photography business. You can check out my reef photography prints for home decor here or explore my portrait photography site for special occasions like pregnancies or weddings.

Starting this business was tough, but the fulfillment and potential rewards have been completely worth it. My journey began with Calypso, and it's inspired me to follow my passion. If you're passionate about something, dive in and chase it!

Angelina Pilarinos
www.angelinapilarinos.com



If you are keen on exploring this career path, here's a list of companies in Cairns and Port Douglas known for employing underwater photographers:

www.calypsoreefcruises.com
www.reefmagic.com.au
www.calypsoproductions.com.au
www.indepthvideo.com.au
www.cairns.scubabo.com/photograh-y-internship
www.mikeball.com
www.passions.com.au
www.downundercruiseanddive.com.au
www.diversden.com.au

Underwater portraits by Angelina Pilarinos

Underwater portraits are more than photographs. They are an experience, an invitation to see yourself in a whole new way. These sessions are for anyone, not just models. Most of my clients are everyday people who want photos that feel different from anything they've done before.



Underwater photography can include personal portraits, family sessions, maternity shoots, and more. Maternity portraits are especially powerful. Water gives expecting mothers the freedom to move with ease, and it highlights the natural curves of pregnancy in a calm and gentle way.



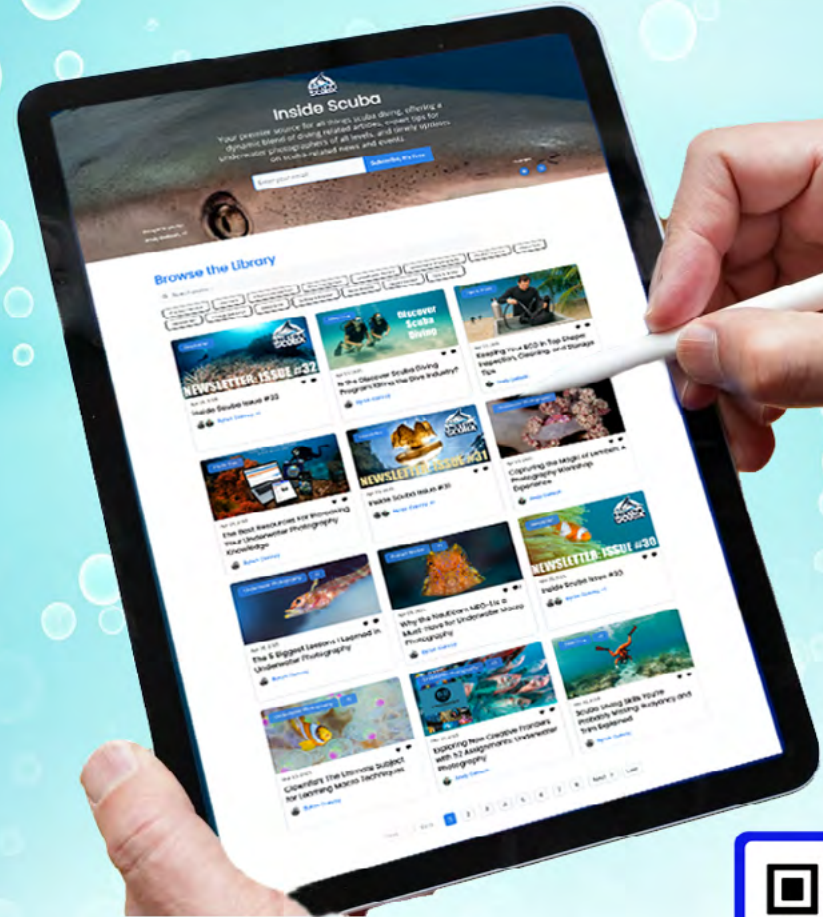
Before we start, I take time to talk with you about what matters most. Maybe you want something artistic for your walls, or maybe you want to capture a season of life in a way that feels personal. By understanding your vision, I can guide you through poses and movements that look natural underwater.

The result is not just a set of images. It's an experience you'll remember. Every underwater

experience is a chance to step away from the ordinary and create photographs that feel true to you.

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Top 6 sites in Scotland

by Ross McLaren

With over 30,000 lochs, there is no shortage of dive sites in Scotland, some of which are great for underwater photography! From small mountain lochans to expansive sea lochs, Scotland offers a diverse range of aquatic life that call our shores home.

Despite the often dreary and grey appearance of our waters, our marine environments can surprise us with a vibrant array of colours typically associated with more exotic locations.

Underwater photography in Scotland can present challenges. Despite the abundance of colourful marine life, spotting them can often be the biggest hurdle.

Underwater visibility varies not only between different lochs but even within the same loch, changing from hour to hour.

Factors such as tides and freshwater run-off can cause visibility to fluctuate rapidly, ranging from decent visibility at +10m to poor visibility of 2m or less.

In more exotic locations with visibility of +20m, wide-angle shots featuring sharks, shipwrecks, and coral reefs are common. However, the prevailing conditions in Scotland often make macro and “portrait” style underwater images more prevalent.

Choosing the right gear for underwater photography can be a complex task. It often involves a trial-and-error process that can be quite expensive (but let’s not disclose the exact amount!).

One of the major investments in underwater photography is the camera housing, which can be

more costly than the camera itself.

Additionally, the addition of lights, trays, handles, arms, and clamps can quickly make the setup bulky. I will now share the rig that I currently use and am relatively satisfied with for underwater photography in Scotland.

Although considered an “older” camera, the Olympus E-M1 MKII, paired with the Olympus 30mm Macro f/3.5 lens, strikes an excellent balance between size, cost, and image quality.

It is not overly bulky, making it comfortable to carry underwater, and it offers impressive image results despite initial concerns due to its small micro four-thirds sensor.

While the Olympus 60mm f/2.8 lens is often regarded as the go-to macro lens in the Olympus range, I personally find the more affordable 30mm lens better suited to my needs. Its 30mm focal length allows for easy switching between macro and portrait shots.

Additionally, by adding a dome wet lens (similar to a wide-angle lens that attaches to the front of the housing), you can still capture relatively wide-angle shots when necessary.

Given the generally dark conditions of Scottish waters, I rely on not just one or two, but THREE lights in my setup.

I have a constant 3000 lumen video light positioned directly above the camera, which serves as a focusing light, and two AOI Q1 strobes placed on arms on either side of the camera, allowing for flexible positioning as required.



All images taken with Olympus E-M1 MKII, AOI housing, Olympus 30mm Macro f/3.5 lens, two AOI Q1 strobes, and the majority at 1/160 sec @ F13. ISO200

Scotland’s sea lochs, particularly those on the west coast, provide a protected environment for marine life to thrive away from the challenges of open water.

Two highly popular and easily accessible lochs in this region are Loch Long and Loch Fyne. Located less than an hour away from Glasgow, just west of

the renowned freshwater Loch Lomond, they offer exceptional diving experiences.

Stretching 20 miles from the River Clyde to the village of Arrochar at its head, Loch Long derives its name not from its size but from its historical significance.

In Gaelic, Loch Long translates to “Ship Lake” as it was used by the Vikings to navigate their longships and attack settlements near Tarbert.

When you search online using the website Finstrokes (an excellent resource for dive sites in the UK), you’ll discover no less than 13 potential dive sites along the loch’s shores, providing an abundance of choices.

Each site tends to have various names depending on the club, organization, or dive school, but I’ll do my best to mention as many as possible.



1. Finnart/A-Frames (Loch Long)

Finnart (also known as A-Frames) is arguably the most popular dive site in Loch Long, and possibly even in Scotland.

The original oil terminal was constructed by the Americans during the Second World War,



providing a deep-water facility within the defensive perimeter of the Clyde.

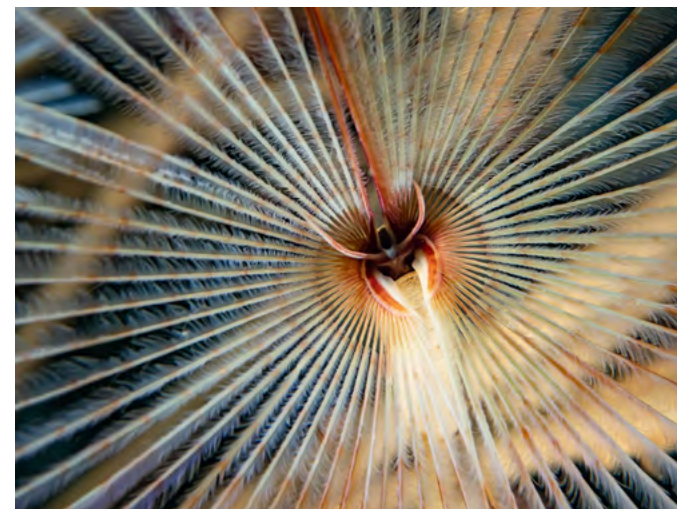
While the main terminal still exists today, some parts were dismantled and destroyed, creating an extraordinary habitat for a wide variety of marine life within and around the wreckage.

The site can get crowded, especially on weekends, but once you descend below the surface, you are greeted with an exceptionally diverse site that caters to everyone, from beginners taking their first breaths underwater to experienced and adventurous divers.

Between 8 and 12 meters, you’ll find remnants of the old pier, teeming with a plethora of marine life, including shore crabs, hermit crabs, squat lobsters, and the occasional shrimp.

As you venture a bit deeper (around 16 to 18 meters and beyond), the magnificent A-Frame structures of the old pier legs emerge from the darkness (although I must admit, on a few occasions with limited visibility, I may have accidentally swam into them!).

The A-Frames are awash with colour! Adorned



with anemones, peacock worms, starfish, and the delicate beauty of nudibranchs if you’re fortunate, they are teeming with life.

Exploring the frames during a dive is always a delight, and on days with exceptional visibility, the sight from the seabed to the pinnacle of the structures is truly awe-inspiring.



2. Twin Piers (Loch Long)

Heading towards the upper part of the loch and continuing along the west side, you will eventually reach the captivating dive site known as Twin Piers. Situated just off the beach are the remnants of two piers, coincidentally named.

Nestled beneath the prominent peak of Scotland's popular hill walk, the Cobbler, this site often presents underwater sights as breathtaking as those above the surface.

Navigation is usually a challenge in diving, but at Twin Piers, it couldn't be much simpler. From the beach, swim straight out between the two piers and descend.

On the slope, you'll encounter a striking carpet of discarded bivalve shells, an impressive sight in its own right.

Continuing along the slope to a depth of around 10 to 15 meters, veer left, and you'll eventually come across the chassis and axles of an old truck that fell off the pier.

These remnants are now covered with small crustaceans, anemones, and sea slugs.

From there, we typically dive a bit deeper to approximately 15 to 20 meters and continue swimming with the slope on our left side.

It was during one of these dives that I had one



of my most cherished encounters ever – a sighting of squid! My dive buddy began signalling frantically with his torch, pointing at what seemed like nothing in mid-water.

For several minutes, I had no idea what he was trying to show me until I noticed a tiny creature darting in and out of his torch beam – a squid!

While it may not have been “the Kraken,” I was completely unaware that we had squid here in Scotland until that moment. This incredible little cephalopod graciously lingered for a while, allowing me to capture some photographs.

The boulders forming the reef in this area are enormous and provide excellent habitat for a wide range of marine life. From the usual crabs, squat lobsters, and anemones to lobsters and even conger eels in the larger crevices, the diversity is remarkable.

Depending on the tide, if you ascend to around 6 meters and swim back along, you'll inevitably encounter the legs of the piers, adding a delightful finishing touch to the dive.

These legs are completely adorned with life, including various types of anemones, peacock worms, crabs, and even the occasional sea scorpion



hidden among the other inhabitants.

Loch Fyne is perhaps best known for its incredible seafood, which is sourced from the loch and distributed across the UK and Europe.

Stretching over 43 miles in length and reaching a maximum depth of around 200 meters, it is also Scotland's longest sea loch, offering ample diving opportunities.



3. Seal Reef (Loch Fyne)

Despite its name, and despite having dived here at least 60 times, I don't think I've ever seen a seal at this site. However, that doesn't mean it lacks other delights.

Aside from Finnart on Loch Long, there may not be another site in Scotland as popular as Seal Reef (also known as St Cats/St Catherines). It can get quite crowded during the summer months, and not just with divers!

The infamous Scottish midge also seems to appreciate the site and enjoys feasting on unsuspecting divers... consider yourself warned!

But it's definitely worth enduring our tiny pests. The rocky reef, ranging from 4 to approximately 40 meters deep, is teeming with life.

The nooks and crannies host a diverse range of species, and although photographing the elusive shoals of fish can be challenging, witnessing them is truly incredible.

As you venture deeper, there's also the chance of spotting the elusive bobtail squid, little cuttlefish,



and langoustines.

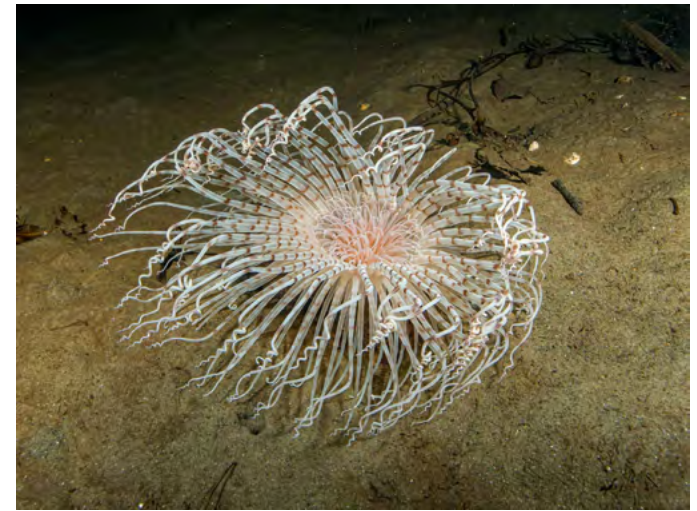
While the reef itself is the main attraction, the swim out to reach it can be just as rewarding, with dogfish often seen along the seabed slopes and the occasional great spider crab scuttling along the bottom.

4. Drishaig Reef (Loch Fyne)

Located along the western banks of Loch Fyne, the dive site known as Drishaig Reef has quickly become my favourite site in Loch Long/Fyne over the past few months.

Similar to Seal Reef, the "main" part of the dive takes place across a rocky reef with a variety of marine life inhabiting the rocks.

However, it's when you venture a little deeper, around 25 meters, that this site truly becomes exceptional!



Descending onto a soft sandy bottom, you are greeted (hopefully) by one of the most incredible and almost otherworldly marine creatures we have: the magnificent fireworks anemone.

While not uncommon in our lochs, the sheer number of fireworks anemones found here is astounding. Although not a scientific study, in previous dives, I have counted no fewer than six of these anemones within a 25-meter radius.

Additionally, the sandy bottom serves as a perfect habitat for langoustines, bobtail squid/little cuttles, and even thornbacks.

It's worth noting that the drive from Glasgow, along the banks of Loch Lomond, through Rannoch Moor and Glencoe, is one of the most epic and breathtaking routes in Scotland.

The scenery is simply awe-inspiring. However, what many people fail to realize is that the underwater sights as you exit Glencoe and approach Loch Leven and Loch Linnhe are equally impressive.



5. Carnoch Bay (Loch Leven, Ballachulish)

Carnoch Bay is one of the most relaxing and relatively easy dives I have experienced, yet it is home to incredible marine life and serves as a prime example of finding amazing biodiversity without having to dive deep.

The bay is a small harbour with slate walls located next to the Isle of Glencoe Hotel in Ballachulish, providing shelter from currents and wind.

Featuring a fine sandy bottom, the visibility can be affected if you inadvertently stir up sediment by touching the bottom. However, on a good day, the light filtering through from the surface creates an exceptional shallow diving experience.

Similar to many dive sites in Scotland, you can encounter the usual array of small marine life.

In addition, there is a chance of spotting tiny nudibranchs, colourful dragonettes, the occasional lobster, dogfish, and the most remarkable of all, the small, delicate, yet stunning sea pens.



6. Picnic Site (Loch Linnhe)

After crossing the bridge over Loch Leven, the road runs along the side of Loch Linnhe, which offers a couple of dive sites.

The appropriately named Picnic Site, located just before arriving in Fort William, is a fantastic little bay that is just as beautiful beneath the water as the surrounding scenery.

With a decent-sized car park and a pleasant shingle beach, it's an ideal spot for diving and enjoying a picnic!

When you enter the water from the beach and head to the left, around the small peninsula, you'll encounter a stunning wall dive that continues down to a depth of around 20 meters.

The wall is teeming with life, including various small crustaceans, anemones, and nudibranchs. However, what truly makes this dive special are the



Liparis liparis, or sea snails.

It's important to note that their presence cannot be guaranteed, but on a fortunate occasion, I had the privilege of encountering not just one, but two of these fascinating tadpole-like fish, which was quite extraordinary.

In conclusion

Over the course of writing this piece, I have come to realize the immense challenge of conveying just how incredible our underwater world is here in Scotland.

Attempting to summarize, describe, or even capture it in photographs truly falls short of doing it justice. It may sound cliché, but it is undeniably true: there really is a whole other world beneath our waves.

It is a facet of our remarkable country that only a few get to see, let alone experience, and I feel exceptionally privileged to be able to witness it first-hand.

Ross McLaren

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12th NAD Lembeh Strait Photo Workshop 2025

by Mike Veitch

We recently finished our 12th Annual NAD Lembeh Strait Photo Workshop 2025 and what an event it was! We were joined by an excited group of people from Australia, the USA, and Canada, some of who were new along with a lot of familiar faces. One of the most enjoyable parts of our time in Lembeh is catching up with folks who continue to join us year after year. Its not all about photography when on location, the fun conversations on the boats and at meals are all apart of the larger experience.

The trip started out with a few days on location before the workshop started in order for everyone to get acclimatized and make sure all gear is working. It also allows everyone to see what critters are being found on which dive sites in order to formulate photography plans. It also gave everyone a chance to meet old friends and new and catch up before the presentations began.

Once everyone had arrived the workshop started with our regular introduction presentation and a

“Critters of Lembeh” slideshow by resident Photo Pro Sam Robertshaw. After everyone was introduced to the amazing critters we were hoping to see, the NAD team wowed us with a wonderful BBQ dinner.

Once the workshop started our schedule was as follows: hot breakfast before departure on the boats for two dives. Back to the resort for lunch followed by a presentation in the camera room after. The third dive departed at 1430 and we would then meet for a presentation at 1700 before commencing “office hours” from 1730 to 1900. For those wondering what office hours are: its the time when everyone can individually meet with the hosts for questions about photography, image review or post processing help.

1900 was always the time for dinner unless individual guests headed out on a Blackwater dive. Of course the restaurant staff serve the

© Ruth Martin. Olympus TG6 with Sea and Sea Strobe



© Ruth Martin



Shelley Xia
PHOTOGRAPHY



Marcie Bilinski
PHOTOGRAPHY

(Above) © Marcie Bilinski: Canon R5Mk2, Aquatica Housing, 100mm lens, Backscatter mini flash 2 strobe with snoot

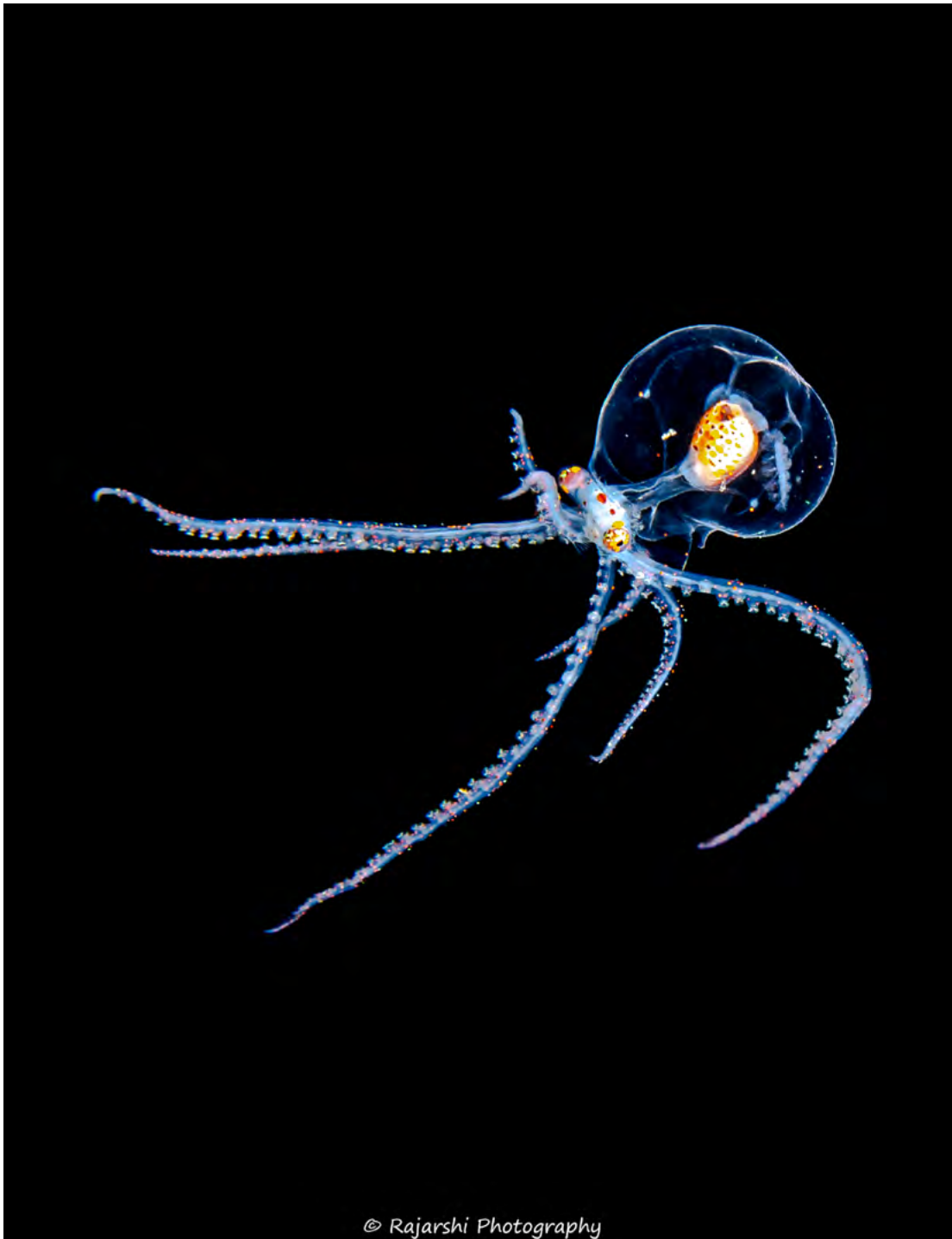
(Left) © Shelley Xia: Canon 7D Mark2, Nauticam housing, 100mm lens, Retra Strobes. 1/4 second, f8

divers when they get back after diving is done. There are no presentations after dinner as most people are ready for bed after a long day of diving. However, for those asking a few questions there is always time for that after dinner.

Conditions throughout our time in Lembeh was fantastic. We had a couple of days of wind but on the most part the sun was out and the temperature was perfect. Not only were was the weather

good, the sea conditions were as well. The northern end of the strait had better visibility than we remember in recent years and the critters were loving it. The critters started hot on the first day and just continued throughout the week.

On day one, even before the workshop started, we had a blue ring octopus with eggs. And that was only the start of an incredible week of animal encounters. The blue rings kept coming



© Rajarshi Photography



(Top) © Tammy Gibbs (yellow goby in bottle): Nikon D850, Nauticam Housing, 105mm lens, Backscatter mini flash 2 strobe with snoot

(Left) © Rajarshi Photography (Black water octopus): Nikon Z6 III, Ikelite housing, 60mm lens, Backscatter HF1 and Miniflash 2

throughout the week, not a day went by without at least one boat photographing one. If the blue rings weren't enough, mimic, reef, wonderpus and algae octopus were common sightings. The black water divers also had larval stage long armed and mimic octopi.

Not to be outdone by the cephalopods, the cryptic fish were also out in full force. One of the most sought after subject were lemon gobies in a bottle and these were easy to find. Of course

the hairy frogfish was another requested critter and TK was the place for this cute and cuddly critter. With the great weather we also took the opportunity to head further north in the strait to sites such as Angel Windows and California Dreaming. These "reef" sites offered the opportunities to photograph denise and pontoon pygmy seahorses as well.

With three photo coaches on hand, everyone had a chance to work one to one with them



© Lily Mac: Nikon D850, 105mm lens

underwater. There was also plenty of one to one time during the “office hours” for everyone to ask questions and receive feedback on their techniques. As the coaches don’t take their cameras while diving, it allows plenty of time underwater for them to work with everyone. Each coach spends two days with different groups so all students get two days with each coach. Our participants very much enjoy this and it gives great talking points for “office hour” sessions in the evenings. Topics for the week included basic settings, composition, super macro, snooting, basic video, and plenty of Lightroom workflow.

NAD Lembeh Resort continues to up their game each time we return. The boats are continuously upgraded, the restaurant and food are top notch, and the rooms receive upgrades every year. This year saw the addition of a new giant TV in the camera room. This new TV was the perfect addition for presentations to make them more effective.



© Lin Dysinger

© Lin Dysinger: Nikon D850, Nauticam housing, 105mm lens with SMC 1, Backscatter mini flash with snoot

At the end of the week the restaurant team put on another wonderful BBQ dinner for us before we watched the final slideshow of the week. The slideshow was a great presentation of everyone’s favourite images as well as plenty of social images. The quality of images

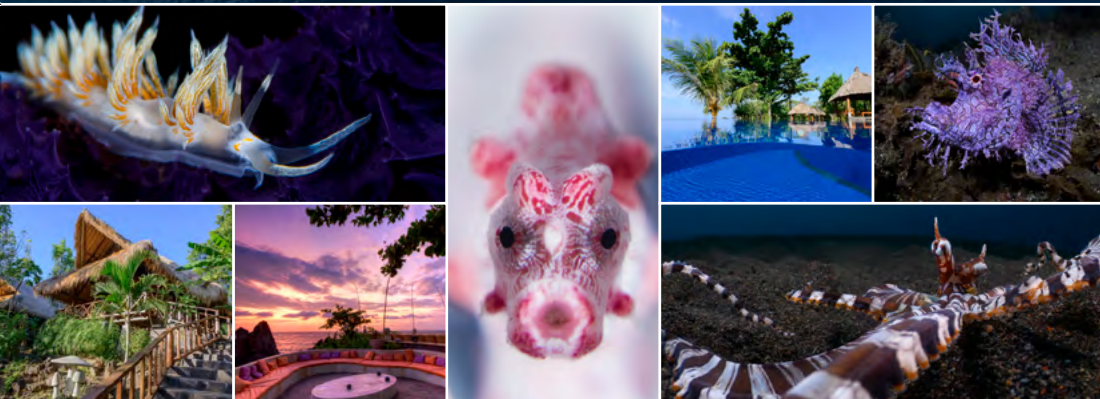
submitted by everyone improves every year and this year was no exception. The slideshow was possibly the best yet and everyone agrees!

We would like to thank everyone for joining us this year and we look forward to 2026!

If you are interested in joining us in 2026, we will officially launch the web page soon. The dates will be 24 July to 1 August 2026 along with the popular pre and post week additions. Stay tuned for the official web page to be launched soon with pricing options.

Mike Veitch

www.underwatertribe.com

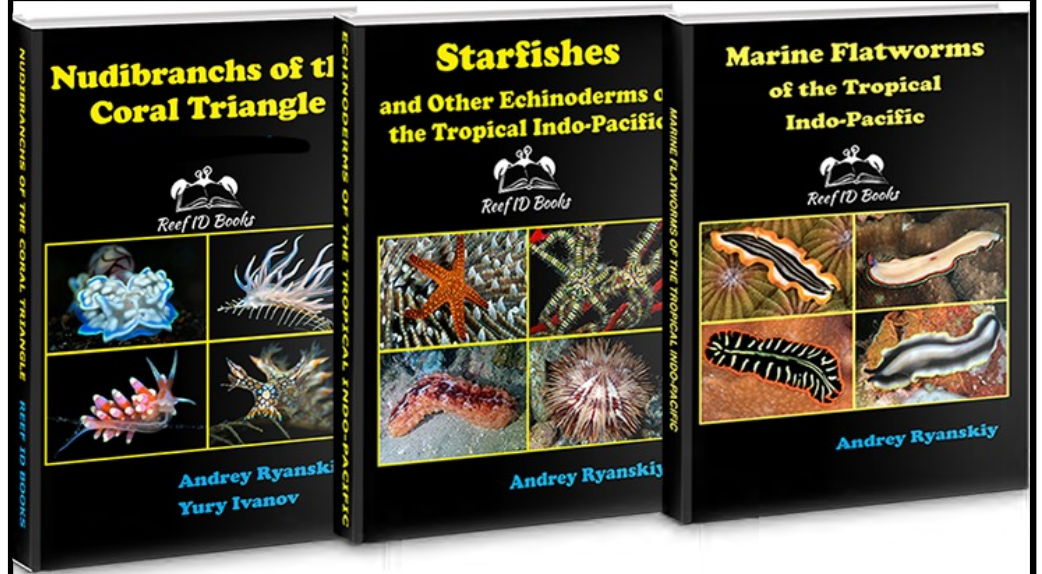
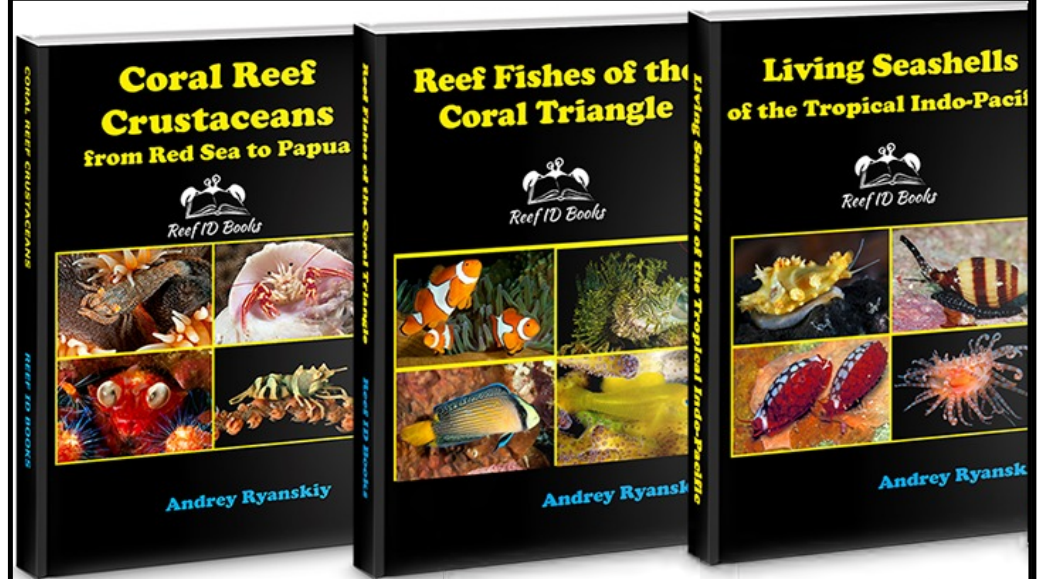


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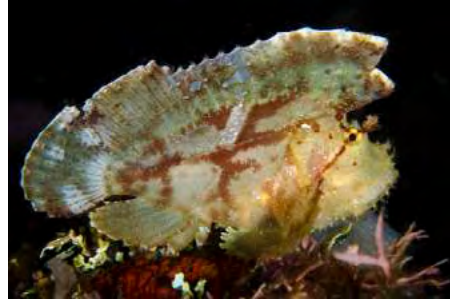
Tell Them Apart. Many fish look alike, hence the need for ID books. Some look similar as one of them is trying to mimic the other to gain benefits (eg a delicious flatworm mimicking a toxic nudibranch), or due to convergent evolution resulting in similar solutions to gain advantages over the other competing animals (eg bats and birds developing wings, which their common ancestor did not have). All these animals below are not just small variations in the genus (ie both the same genus, different species) – they are all different genera (plural of genus).

Which is the Leaf Scorpionfish?

© Colin Marshall / FLPA / Minden



Lembeh Straits, Sulawesi, Indonesia



Lembeh Straits, Sulawesi, Indonesia

© Colin Marshall / Biosphoto

Which is the Saddled Puffer?

© Colin Marshall / Ardea



Bali, Indonesia



Bali, Indonesia

© Colin Marshall / Ardea

Which is the Humphead Wrasse?

© Colin Marshall / Biosphoto



Raja Ampat, Indonesia



Bali, Indonesia

© Colin Marshall

Which is the Striped Fangblenny?

© Colin Marshall / Alamy



Lembeh Straits, Sulawesi, Indonesia



Lembeh Straits, Sulawesi, Indonesia

© Colin Marshall / Ardea

Which is the Trumpetfish?

© Colin Marshall / Ardea



Bali, Indonesia



Bali, Indonesia

© Colin Marshall / Alamy

Which is the Pearl-scaled Angelfish?

© Colin Marshall / nature in stock



Dili, East Timor



Bali, Indonesia

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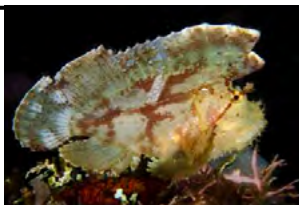
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Which is the Leaf Scorpionfish?



Spiny Waspfish
(*Ablabys macracanthus*)

Leaf Scorpionfish
(*Taenianotus triacanthus*)

Both fish sway back & forth, mimicking leaves or seaweed. To tell the difference, look between the eye and the front of the dorsal fin – the Leaf Scorpionfish has a large gap compared to the Spiny Waspfish.



Which is the Saddled Puffer?



Saddled Puffer
(*Canthigaster valentini*)

Mimic Filefish
(*Paraluteres prionurus*)

The main difference is the Filefish has a (spinous) front dorsal fin. Also, the rear dorsal and anal fins are wider in the Filefish. The Filefish mimics the highly poisonous Puffer, which has a neurotoxin in its skin, to protect against predators.



Which is the Humphead Wrasse?



Humphead Wrasse
(*Cheilinus undulatus*)

Bumphead Parrotfish
(*Bolbometopon muricatum*)

Very large fish, both with bony foreheads. Both fish are classified by IUCN as "Threatened" (the Wrasse is Vulnerable and the Parrotfish is Endangered), due to overfishing & slow breeding rates. Head profiles are distinct, more vertical in the Parrotfish, which also has a distinctive "beak" to eat coral.



Which is the Striped Fangblenny?



Shorthead Fangblenny
(*Petroscirtes breviceps*)

Striped Fangblenny
(*Meiacanthus grammistes*)

The harmless Shorthead is a mimic of the Striped Fangblenny (aka Striped Poison-fang Blenny). The latter has fangs with venom similar to that in Cone Shells and Scorpions, which reduces blood pressure, relaxing a predator's jaws, allowing escape if caught. This mimicry by the former is to repel predators.



Which is the Trumpetfish?



Cornetfish
(*Fistularia commersonii*)

Trumpetfish
(*Aulostomus chinensis*)

Both have an elongate shape, and both suck in prey. The most distinctive feature to tell these two apart is probably the shape of the tail; the Cornetfish has a long filament in the tail whereas the Trumpetfish has a blunter tail, often with two black spots, and is able to change colours rapidly.



Which is the Pearl-scaled Angelfish?



Pearl-scaled Angelfish
(*Centropyge vroliki*)

(Juvenile) Mimic Surgeonfish
(*Acanthurus pyroferus*)

The juvenile Surgeonfish mimics the Angelfish, known by potential predators to be aggressive. As the Surgeonfish grows, it becomes less convincing as the (small) Angelfish and is not so vulnerable to predators, so its pattern changes. The Angelfish has a distinct spine in the lower preopercular margin (circled).

Guidelines for contributors

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

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

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

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

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

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

How to submit articles

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

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

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

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

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

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

My Shot

by David Fleetham

Suspended in the inky depths of the Pacific Ocean, with 3,000 feet of water between us and the seafloor, we hovered in the blackness off the coast of Guam. The current held us in a slow drift as our lights revealed a rare spectacle — dozens of *Manokia stiasnyi*, a jellyfish so elusive it's considered a prize sighting among blackwater divers. Their translucent bells pulsed gently, trailing delicate tentacles that glowed faintly in the beam of our strobes.

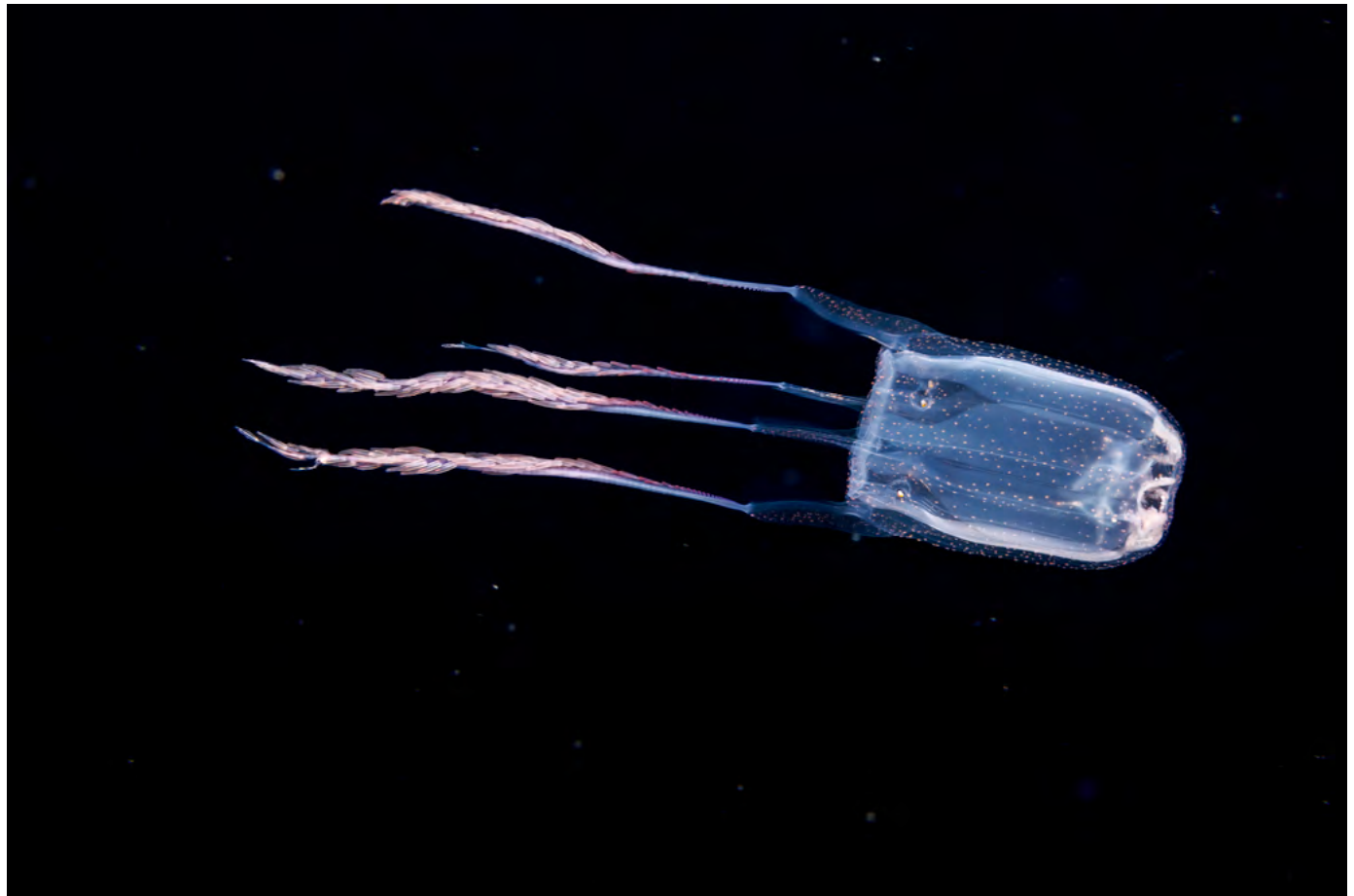
It was the kind of night we live for — a dance of rare creatures rising from the deep. Ctenophores, siphonophores, larval fish, and the ethereal *Manokia* surrounded us in a living constellation.

Most of us were sealed inside full wetsuits with hoods and gloves, cautious of the stinging tentacles drifting invisibly in the dark. But one diver, confident in shorts and a T-shirt, weaved his way through the maze.

By the end of the dive, he didn't look so confident. On the ride back he vomited and complained of breathing. An ambulance met us at the dock. The medics eased his symptoms, but later that night he checked himself into the emergency room.

The ocean is beautiful — and unforgiving. That night was a reminder that when you dive into a realm few have seen, you enter on nature's terms, not your own.

Moral of the story? Cover up. Protect yourself. And when you're among rare, fragile creatures like *Manokia stiasnyi*, admire them with your eyes — not your skin.



Canon EOS R5 mirrorless in an Ikelite dry-lock housing with a Canon 100mm macro lens, 1/125 sec, F22, ISO 200, with two Ikelite 230 strobes set to overexpose by 2 stops on TTL.

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

E mail yours with some text to

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and yours could be the next My Shot/s

(It's very easy. Images can be any size bigger than 20cm (horizontal or vertical) @ 150dpi saved as jpeg format and about 500 - 750 words would be fine.)

David Fleetham

www.davidfleetham.com

Parting Shot

by John Collins

I was browsing through a set of images from a Red Sea trip earlier in the year, zeroing in on a run of macro sequences from Elba Reef. At the time, I'd been trialling the MFO-1—Nauticam's Mid-Range Focus Optimiser—paired with the Olympus 60mm macro on my OM-1 Mark II. Now, with no dives to be had and a large screen in front of me, I had a chance to study the results properly. UWP had carried a full review of the lens in Issue 144, but this was my first real look at how it behaved on the few macro dives of that trip—it had been mostly wide-angle.

One frame gave me pause. My culling finger hovered over Lightroom's reject key, but there was something odd—a shadowy mark on the flank of the anemonefish that didn't belong. I hit the space bar to toggle the loupe, then once more to zoom in. And there it was: the silhouette of an anthias, perfectly placed, frozen mid-glide as it passed through the strobe beam. Not something I'd seen on the dive. A brief collision of timing and light. A shadow caught.

The frame with the anthias shadow was one of those familiar moments in underwater macro photography: something you didn't see on the dive but found later in post. It reminded me of spotting a commensal shrimp tucked inside a crinoid after the fact, or noticing a tiny blenny peering from a crevice at the edge of the frame, just out of focus, but unmistakably there.

It's one of the quiet pleasures of the medium, where luck, light, and timing sometimes conspire behind your back.

John Collins

John Collins is an underwater photographer and writer based in Kinsale, Ireland. His recent work explores the intersection of light, time, and the ocean through photography and narrative nonfiction. His books include Cool Waters Emerald Seas and Kinsale Light and Time.

www.johncollinsphoto.com



OM System OM-1 Mark II + OM 60 mm macro + Nauticam MFO-1 Mid-Range Focus Optimiser. Nauticam housing. Dual Retra Prime strobes. 1/200s, f/7.1, ISO 200. Taken at ~15 m, Elba Reef, April 2025.

Do you have a shot which has a story within a story? If so e mail it with up to 750 words of text and yours could be the next Parting Shot.

Images can be any size bigger than 20cm (horizontal or vertical) @ 150dpi saved as jpeg format and about 500 - 750 words would be fine.)

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