

Underwater Photography

Jan/Feb 2011



IKELITE

DSLR Housings for

CANON

5D
5D Mark II
7D
40D, 50D
60D
400D Rebel XTi
450D Rebel XSi
500D Rebel T1i
550D Rebel T2i

OLYMPUS

E330
E510, E520
E620

SONY

α33, α55 SLT
α230
α300, α350
α330, α380

NIKON

D40, D40x
D60
D80
D90
D200
D300
D300s
D700
D3000
D3100
D5000
D7000

DSLR Housings

Ikelite digital SLR housings offer top-of-the-line professional grade features in a contoured, durable and corrosion free case. A clear view of the camera and o-ring seals is an added advantage during both assembly and operation. Thoughtfully placed controls put important camera functions within comfortable reach.

Our proprietary circuitry remains the most accurate and reliable TTL on the market today. And because we feel that TTL exposure is so important to underwater photography, we build it into every digital SLR housing. Enjoy perfect exposure in every shooting scenario when used with compatible Ikelite DS Substrobes.

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- Tripod Mounting Point
- Pro Video Lite 3 Battery Pack Mounting Points
- Video Trigger Control for Cameras with Video



DS160 Substrobe
The Substrobe DS160 has quickly made its mark becoming the favorite of underwater photographers.

DS161 Movie Substrobe
The DS161 Movie Substrobe combines all of the functionality of our renowned DS160 with a powerful 500 lumen LED video light. This strobe is everything you need for stunning photos and video.



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Underwater Photography

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Cover shot by
Anita Sherwood

Underwater Photography
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Publisher/Editor Peter Rowlands
www.pr-productions.co.uk
peter@uwpmag.com

Editorial

iPad compatibility

Despite being a self confessed Apple groupie since the mid 80's I had, until recently, avoided the hypnotic force field (well, for me, anyway) which usually surrounds a new product from Apple.

The main reason was that however much I *wanted* one, I didn't actually *need* one and, besides, my laptop could do everything and more. Then someone showed me an issue of UwP on their iPad and I crumbled.

Now please don't e mail me and say "Didn't you know the iPad2 will be out next week which renders your iPad useless?" I'm happy with what I've got because it is the perfect presentation tool.

Opening an issue of UwP and flicking through the pages like you were reading an actual magazine is a dream come true for me. A dream which started 10 years ago without realising it. A dream which, as is so often the case, started with the question "Why don't you..." and the rest is history.

The UwP file format of pdf delivery, like all brilliant ideas, has been the crucial factor. A universal availability with the amazing capability of reducing file sizes without seeming to affect quality at all. Perfect for printerless, worldwide distribution.

And then, as if things weren't good enough, the UwP pdf format was totally and seamlessly iPad compatible. In addition the earlier issues of UwP, which were in the vertical format, are still perfectly readable by rotating the iPad!

I for one am very excited by these developments and I'm sure that, if you are an 'all things Apple hater', some other manufacturers will bring out something similar, but not quite as good, and probably 3 years from now :-)

We are 10 this year

Believe it or not, 2011 will be our 10th anniversary.

In August 2001 Issue No1 rolled off the paperless presses and in May this year it will be the unveiling of Issue 60 but, thanks to this electronic age, and unlike conventional printed magazines, that humble Issue No1 is still available. True, it was a bit like the first Simpsons episode - visually quite crude but with its heart in the right place

It's been a great 10 years, for me, dealing with talented contributors, some of whom cut their teeth with UwP and I hope that UwP is seen as part of that community which is Underwater Photography.

A loose but international community of individuals, groups, websites, forums and magazines which, perhaps without realising it, provides the images and footage which promotes the whole diving industry and to some extent presents the face of the underwater world itself to the world at large.

I think it's a great community to be part of and, as each year goes by, I find it more and more exciting as developments still continue break boundaries and, above all, and incredible as it may seem, those images just seem to get better and better.

I wish you all a belated Happy Christmas and look forward to an exciting 2011 with you all.

Peter Rowlands
peter@uwpmag.com



News, Travel & Events

Tonga Humpback Whale Expedition on Nai'a, September 02-12, 2011.



Award-winning photographers Mark Strickland and Douglas Hoffman are hosting a special 10 day humpback whale expedition in Tonga aboard the renowned, newly refurbished live-aboard vessel, Nai'a. This special trip will be dedicated to observing, photographing and especially swimming with the large population of Humpback Whales that visit these islands every year to mate and give birth. Swimming with these magnificent animals truly is an experience of a lifetime, and spaces are limited... don't miss this opportunity!

To reserve your spot, please mention Mark or Douglas when you contact the Nai'a office at explore@naia.com.fj Cost: US\$4986 p/p, plus fuel surcharge.

<http://tinyurl.com/28le25v>

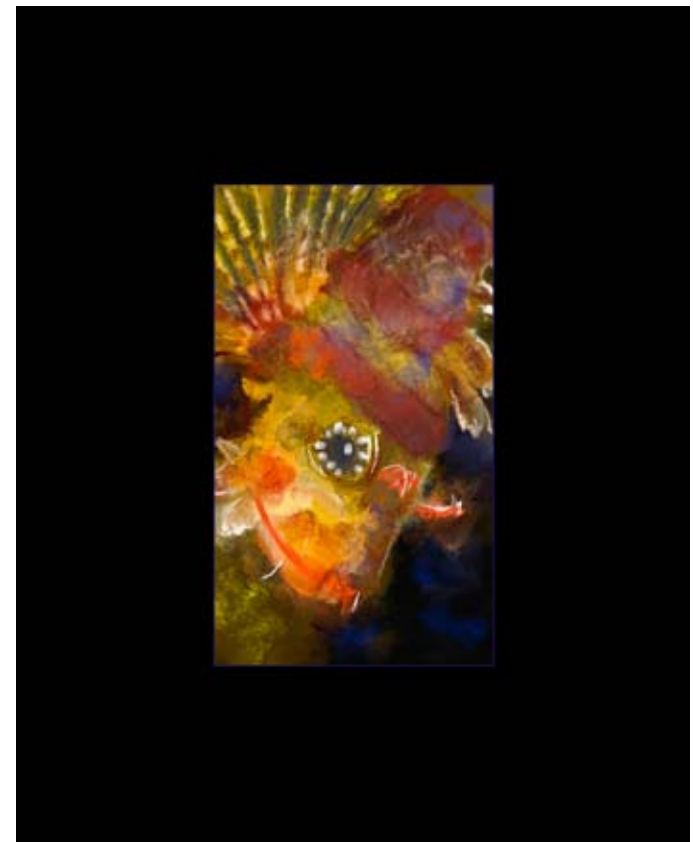
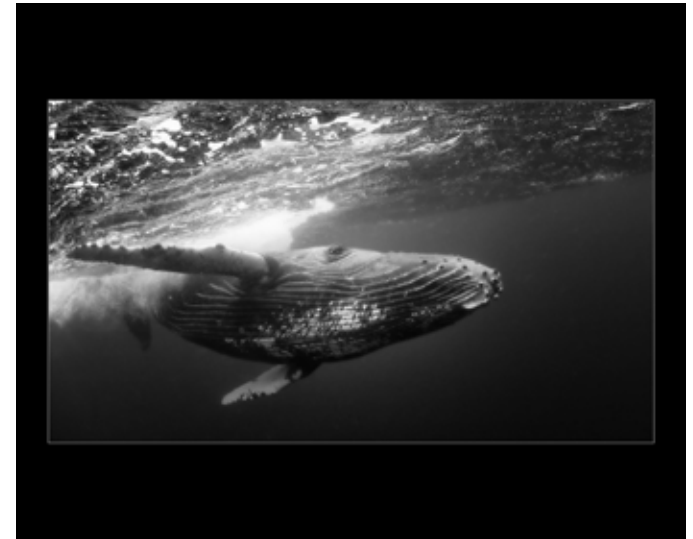
Doug and Mieko Hoffman received Eastman Kodak Awards

Maui based photographers Doug and Mieko Hoffman received Eastman Kodak Awards for Photographic Excellence yesterday at the 2010 Professional Photographers of Hawaii annual banquet. This is a national award from Kodak given to select professionals.

Doug's image was a B&W portrait of a Humpback Whale and Mieko's was a digital painting of a lion fish. This is the first time that a husband and wife received the award as well as the first time the awards were for underwater photography. The portraits will join other Kodak award winners in a special exhibition at the National Professional Photographers of America convention in January. In Jan 2012 Douglas will receive the associations Masters of Photography.

Douglas and Mieko have worked in Manado, Ambon, Palau, Yap, and Hawaii as dive instructors, and since 1998 have owned Maui Photography Inc. The company offers on location portraiture in Hawaii, landscape, portraiture, and underwater photography workshops in Maui. Two or three times a year Douglas leads a group to photograph sharks and colorful reefs in Fiji, and Southern Hemisphere Humpback whales in Tonga.

www.douglasjhoffman.com



British Underwater Image Festival Competition 2011

Deadline: 7th January 2011

The British Underwater Image Festival (BUIF) competition is in its sixth consecutive year and is free to enter. Video and stills are represented in the entry categories, with specific classes for images shot in the UK. Sponsors have offered thousands of pounds worth of prizes across the stills and video categories.



The finalists will be showcased at The Big Scuba Show at Olympia, London on 19–20 February 2011. A dedicated image theatre will host the video and visitors will be able to view the stills images at the show.

Award-winning photographer Alex Mustard, British Society of Underwater Photographers cofounder Colin Doeg, renowned British photographer Charles Hood and DIVE editor Simon Rogerson are judging the stills competition. The DVDs will be judged by BBC natural history film-maker Peter Scoones, Colin Doeg and Simon Rogerson.

www.divemagazine.co.uk



19/20th February 2011

Olympia

London

Come and enjoy a show as exciting as diving itself! Check out the latest kit, discover the hottest dive destinations, meet the experts and enjoy our great interactive features and events. There will be something for everyone from the most experienced hardcore diver to the absolute beginner wanting to get involved.

Our country partner is Egypt, the most popular holiday destination for British divers with the wonderful reefs of the Red Sea. The British Sub-Aqua Club is our other partner – the largest dive club in the world and the heart and soul of UK diving.

All the fun of scuba diving and all under one roof at Olympia in the centre of London with great transport links. Not only will you be able to buy the latest kit and accessories, but you will be able to enjoy our fun features. Take a giant step forward and join us.

To keep up with all the latest news about the show follow us on Facebook, Twitter or on our own free App - The Big Scuba Show - now available on iTunes.

www.thebigscubashow.com



Our World Underwater Photo and Video Competition

Deadline: 17th January, 2011

Underwater photographers of all levels, from novice to professionals, are invited to compete in what has become the “Superbowl” of international underwater imagery events, for over \$75,000 of world-class prizes! Additionally, Best of Show will receive an additional cash prize of \$1,000!

The Our World Underwater international underwater photography and video competition has become one of the biggest and most prestigious in the world. The competition celebrates and highlights the art of underwater photography as well as the beauty of the ocean. Underwater photographers and videographers have become the unsung heroes of the most important ecosystem on earth. During a time when the oceans are in crisis, a growing global community of scuba divers and photographers have become the eyes and ears of the ocean, helping to educate and inspire the rest of the world.

<http://underwatercompetition.com>

www.uwpmag.com

Whale sharks of Utila

1st-9th April 2011

Leader: Steve Fox and the staff of Deep Blue resort



Photo by Wally Deihl

Steve Fox and the staff of Deep Blue Resort will be your hosts for the week as you seek out Whale Sharks.

March and April are peak times for sightings so during this time you can expect to be joined by a number of researchers who often hold talks and presentations in the evenings as they are keen to share their knowledge and findings with you.

You too can take part in the research project simply by photographing as many individuals as you can! You don't need to be an expert photographer; all you need to achieve is clear images of the sharks. The main area to aim for is the animal's natural spot patterning behind the gills on the left side (primary patterning) and right side

(secondary patterning). From the photographs, these spots are mapped into the Ecocean database and pattern-recognition software scans for matches to previously identified animals. This data can be collected from a safe distance and without any harm to the shark. More importantly, photo-identification data is valuable far beyond the very limited timeframe of conventional plastic tagging. The data you collect will help build 'life histories' for each animal, and with an estimated life span for Whale Sharks of 60+ years, your data will have a long-term impact on global whale shark research and conservation.

www.divequest.co.uk

www.uwpmag.com

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2011 China Guangzhou International Dive Show

Short for: Guangzhou Dive Show 2011

Date: Mar 3rd - 5th, 2011 Venue: China Import and Export Fair Pazhou Complex

Sponsored by

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13th CMAS World Underwater Photography Championship

Bodrum, Turkey

26 - 31 May 2011

13th CMAS World Underwater Photography Championship will be held in a small port town Bodrum that located in the Aegean Sea coast of Turkey in 26-31 May 2011. Today, it is an international center of tourism, yachting and diving. Underwater of Bodrum includes so many ancient artifacts, plenty marine life and amazing geographical structures. All in all, it presents so many colorful materials for the underwater photographers. During 2011 Championship, thanks to Championship Committee by Turkish Underwater Sports Federation, all participants will have the opportunity to experience famous Turkish hospitality and as well as enjoy flawless organization.

The last day of application for the Championship hosted by Turkish Underwater Sports Federation (TSSF)

www.uwpmag.com

is determined as February 25, 2011.

The championships will take place in a single event spread over a period of 4 days, divided as follows one day for practice, two days of competition, and one day for judging.

Judgments will be based on all those categories; fish, close-up, close up with a theme, wide angle without a model, wide angle with model. The jury is composed of 7 members from different nationalities. Finalist photos will be selected by closed session and will be submitted to public vote in 1500 seater amphitheater of historical The Bodrum Castle of The Knights of St.John. The Public voting, carried out by special software will determine the winners.

www.bodrum2011.com

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PHOTO: MARTYN GUESS

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Issue 58/10

MSY Seahorse
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**Fine Diving : Fine Cruising
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info@indocruises.com

Alexandria the Great

World record underwater escapologist

I have always been interested in magic, especially escapes since I was a little girl. I was always trying to beat the boys in whatever they did. I always had the attitude, “anything you can do, I can do better”. Whether it was rope climbing or breath holds in the pool, I was always competitive.

In high school, I saw an old Tony Curtis film where he portrayed the great Houdini. I was mesmerized. To see what the Master of Escape did to challenge himself exhilarated me. The way Houdini captivated audiences worldwide with his daring feats really inspired me.

I immediately began trying to re-enact some of his escapes. Of course if you know me you know that simply duplicating Harry’s escapes was not enough. I needed to surpass the master. So in my training, I have worked on increasing my strength, breath hold times and the ability to deal with



more pain. Now for instance I can escape from twice as much weight as Houdini did in his underwater escapes.

My first practices began with simple rope escapes in my pool, which proved successful. I felt the need to move on to shackles and chains like the great Houdini but wanted to surmount his previous stunts. Ironically enough, I later found out that Houdini refused to use rope in underwater escapes as he said it was too unpredictable.



Funny, as I love the challenge and ropes are still my favorite escapes to do. Just call me the Queen of Extreme.

Once I mastered escaping from rope underwater, I graduated to chains, then shackles. I am learning to master the art of lock picking. I just set a new world record for the fastest extreme straitjacket escape. My regulation strait jacket was secured by 50 feet of chain and 10 padlocks. I escaped in 2mins 37 secs.

I am currently looking for sponsors to help me with my next death defying escape show.

www.alexanderiathegreat.com



New Products

Ikelite PRO-2800 LED

Nauticam^{uk}
www.nauticamuk.com

Nauticam UK distribution network

UnderWaterVisions Ltd are pleased to announce the establishment of the Nauticam UK distribution network.

We have developed this network to enable greater geographical coverage for Nauticam products and have teamed up with a number of distributors including Frogfish Photography in Manchester, Ocean Optics in Basildon and Cameras Underwater in London/Devon.

Other outlets interested in selling Nauticam products in the UK should contact us at info@nauticamuk.com in the first instance.

www.nauticamuk.com



Shown with Flex Arm

The PRO-2800 LED is designed to be used as primary video lighting for any underwater video, digital still or digital SLR system. A perfectly diffused 100 degree beam provides even coverage from macro to wide angle. Near daylight color temperature ensures the most true, natural tones especially when combined with ambient light in seascapes.

The light head's powerful



Back View

2800 lumen beam may be reduced to Medium (75%) or Low (50%) power settings to fine-tune exposure and extend battery life. An energy conserving Flashlight mode (25% power) is conveniently placed between the most frequently used Off and High positions for quick changes to catch the action. The 700 lumen



Flashlight mode is perfect for use as a primary night diving light, focus light, spotting light or for shooting macro video. An emergency SOS mode flashes the light in the universal distress signal pattern to gain the attention of a dive buddy or rescue party.

A compact and ergonomic design features a large power switch on the back of the light head. The heavy-duty and reliable mechanical switch is within easy reach and features click-stops to indicate power setting by feel. The power supply cord is properly positioned to stay out of the diver's way and reduce stress on the cord end.

www.ikelite.com

INON Snoot Set for Z-240/D-2000

The INON Snoot Set is designed for use with for the INON Z-240/D-2000 series/D-180 series/Z-220 series. It narrows down the beam angle providing various effects such as blocking diffused light, eliminating backscatter, highlighting a subject or creating a spotlight effect etc.

The beam coverage is adjustable in various combinations of the two step telescopic rubber hood, step up ring, a snoot tube with 26mm inner diameter and/or a snoot tube with 10mm inner diameter.

The packaged aluminum sleeve is attached on the diffuser mount screws of the compatible strobe and securely holds the Rubber Hood in position.

www.inon.jp



Exceptional Brilliance **LE** series LED Underwater Light

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550 Lumen 75° Wide Beam

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250 Lumen 20° Beam



LE550-S
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550 Lumen 40° Semi-Wide Beam

LE240
Ultra-compact
240 Lumen 20° Beam

輝



「輝」 means “shine, bright, glitter, or splendor.”

Japan Excellence
INON
www.inon.jp

ACQUAPAZZA Sony NEX-5 housing



<http://acquapazza.jp/en/>

www.uwdigitalcamera.com

The Sony NEX-5 is proving to be a very popular camera for underwater photography and there are several manufacturers making housings.

The ACQUAPAZZA housing, however, offers several new features which are not currently available. Firstly there is an optional tilting back which allows the LCD viewing screen to be tilted through its whole range of 0 to 45 degrees. For the fashion conscious there is a choice of 14 colours and the housing features a double O ring seal.

Lenses can be both zoomed and focused and the Sony Alpha 50mm macro and 100mm lenses can be accommodated.

Another feature is the availability of "MRS" focus and zoom controls which is patented by INON. This has been reduced in size with INON's permission and redesignated the "AMRS" (ACQUAPAZZA-Magnetic-rotary-system)

SUBMERGE camera UNDERWATER PHOTO & VIDEO



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INON 28LD Mount Base DC38

New dedicated Mount Base for Canon PowerShot S95 / WP-DC38. In combination with a new UWL-H100 28LD wide conversion lens, you can shoot high quality and sharp image with no vignetting underwater. It is easy yet secure to install an attachment lens as like SLR camera system. No worry to drop off your lens! Built-in accessory shoe helps you to expand your system with



various accessories including an LED flashlight for filming with S95 HD mode.

www.inon.jp

INON UWL-H100 28LD Wide Conversion Lens

INON have announced a wide conversion lens to support high-end compact digital cameras which have wider 28mm angle lenses as standard.

Using highly refractive optical elements provides a larger effective diameter of the rear optical element in compact size with minimal aberrations.

The lens is dual use for land/underwater giving you 100.8° underwater / 179.0° air

There will soon be a dedicated super wide option Dome Lens Unit



II for UWL-H100 to widen its view angle and enables you to get almost same view angle underwater as in air.

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Ikelite Panasonic Lumix DMC-TS10 & FT10 housing



Dive into underwater photography with this compact and simple to use combination. The ULTRAccompact housing is high quality, built to last, and backed by Ikelite's long-standing reputation for excellence.

All camera controls are fully functional through the housing and depth rated to 200ft (60m). Easy open latch and drop in camera loading make set-up a breeze. Two 12-24 threaded mounts on the bottom of the housing allow for the secure attachment of optional trays and lighting accessories.

Includes one 1cc tube of silicone lubricant, vinyl lanyard, flash diffuser, flash deflector and vinyl port cover.

www.ikelite.com

External TFT Monitor for SUBAL housings



This external monitor is usable with all digital SLR cameras with a video out option.

The high-quality 5.7 inch, 640x480 pixel TFT screen is mounted in a pressure resistant housing made from polyoxymethylene plastic (POM) with an Acrylic viewing window. It is depth rated to 50 metres.

The power source is contained in a separate battery pack with 8 AA batteries. 2700 mAh batteries should give 3-4 hours run time. The power is activated by a reed contact with the magnet situated outside the battery pack.

When there is no AV-Signal, the screen automatically switches to Standby mode.

The monitor is mounted on the SUBAL housing by a pivot arm and the complete price is € 1199,-

www.subal.com

Nauticam
USA

Nauticam NA-NEX5 Sony NEX-5 housing



"Back to the future"

The Sony NEX-5 provides DSLR image quality with the full HD video of a camcorder in a compact size. The Nauticam NA-NEX5 extends that capability with a form fitting aluminium housing and a full range of ports from fisheye to macro.

But the most innovative twist is a port adaptor to use Nikonos lenses from the pin sharp 15mm UW Nikkor to the super macro combination of 35mm and extension tubes.

For decades the Nikonos range of lenses were world leaders but the advent of digital saw them put on the shelf. Now we can use them all over again to benefit from the past with a camera for the future.

www.nauticamusa.com

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RDX - Polycarbonate DSLR Housings



MDX & MDX PRO
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www.sea-sea.net

01803 663012 info@sea-sea.com

INON Tripod Adapter



The INON Tripod Adapter is an adapter to attach INON external strobe (S-2000, D-2000, Z-240 etc.) or LED flashlight (LE250, LE550-W, LE550-S, LE240) on conventional tripods which have 1/4 tripod screw.

A wide variety of INON arm system such as Multi Direct Base II, Z Adapter or Shoe Base supports are available to couple lighting gear and the adapter.

The Tripod Adapter enables you to use “off-camera” technique to shine a subject from the back for silhouetting, to attach a strobe with a snoot or to have strobes individually for subject and for background.

www.inon.jp



Nauticam USA

Nauticam Universal optical viewfinder



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Nauticamuk
www.nauticamuk.com

Frogfish Photography are Nauticam Dealers

Frogfish Photography in Manchester are pleased to be able to offer Nauticam products as part of the Nauticam UK network.

Nick from Frogfish Photography said "it is very exciting to be a part of this innovative brand in underwater photography. The build quality is superb and the company really listens to its existing underwater photographer clientele to improve each model" Nauticam is the fastest growing SLR housing both in the UK and around the world.

Frogfish Photography now has a wide range of underwater photography equipment available from beginner to professional level, with Intova, Fuji, Canon, Ikelite, Sealux, Sea & Sea, Nimar, INON and now Nauticam. Frogfish also offer tuition and specialist trips in the UK and abroad such as Raja Ampat and the Sardine Run next summer.

www.frogfishphotography.com

Bonica adaptable camera housing



Every dive center and every underwater camera retailer has heard the same request, "can you get an underwater housing for my particular camera". Bonica, the manufacturer and distributor of innovative camera systems, answered, "Yes".

The Seashell housing can protect any one of hundreds of camera models. It functions to 130 ft and set-up requires no special skills or training. It can be easily reconfigured for use with subsequent cameras. The MSRP at 169 (US).

Gary Cross, National Sales Manager declared, "Now dive centers will have another tool to better serve their customers. They'll be able to equip their customers to capture the diving adventure – what could be better advertising for the industry?"

www.bonicadive.com



Subal ND300s Housing
for Nikon D300s
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Aquatica Nikon D3/D3s/D3x housing

Aquatica is proud to announce that it is now shipping its newly redesigned housing for the Nikon D3 generation of cameras, long a standard with our professional underwater photographer.

The D3 Nikon and its housing could only accept the newer D3s with limited capabilities, this newer housing version of the Nikon's D3 battleship line of cameras will now accept all of the versions (D3s/D3x/D3), aside from relocating some controls for better ergonomics and accessing the video feature, the housing has gone on a diet and has lost a substantial amount of weight. This is due to our new computer assisted 5 axis machine, that technology gives us unprecedented control over the machining process and the result is a much improved placement of the strategic material needed in the construction of the housing and precise removal of the excess one. A 20% weight reduction of the housing shell was possible, and this without sacrificing the robustness or depth rating that our housing are famous for.



Dimension and weight without grips attached:

Width: 10.5"/ 26.5cm X Height: 8.75"/ 22.2cm X Depth: 6.25" / 15.75cm

Weight: 7.3lbs / 3.25kg

MSRP: 3989.00 USD with standard viewfinder, grips, moisture alarm and dual Nikonos type bulkheads

www.aquatica.ca



5 important reasons to make Reef Photo and Video your choice for underwater photo and video

1 We are divers and photographers

Everyone on our friendly staff is an underwater photographer. We use the gear that we sell, and we keep up with the latest imaging products for both underwater and topside.

2 U/W photography is our only business

We're not a dive shop and we're more than a camera store. We concentrate all of our energy on the constantly changing world of underwater imaging.

3 Selection and Inventory

Our huge inventory from over 58 manufacturers means that we probably have what you need in stock. Orders for in-stock items placed by 4pm EST ship the same day!

4 Service After the Sale

Our in-house technicians are experts in repair and service of your equipment. In addition, our custom shop can fabricate those 'outside-the-box' parts that you may require.

5 Free Ground Shipping!

Orders over \$200 qualify for **FREE** domestic Ground shipping via UPS!

www.reefphoto.com

Aquatica extension ring with Focusing knob for the Canon EF 16-35mm & EF 17-40mm



Aquatica is proud to introduce a new and long awaited extension ring especially designed for the Canon EF 16-35mm f/2.8L II & EF 17-40mm f/4 zoom lenses.

Normally an extension would not warrant a press release, but this one has an added feature that makes it noteworthy, it now sports a knob on its side that connects to the lens focus ring via a gear. This same knob has a retractable mechanism that makes installing and removing the lenses a quick and simple operation.

Autofocus has always been a useful tool when shooting still photography, not so for when it comes down to video, autofocus in video mode is unacceptably slow and most users who shoot video would prefer to have manual control for critical focusing, required for quality video footage. This new extension

includes a manual focusing knob and a matching gear for those two lenses, its as been optimized to be used with our acclaimed 9.25" Megadome BK-7 coated mineral glass dome port.

The all aluminum construction benefitted from our latest technology improvements and the state of the art 5 axis machining we now have managed to keep its weight to a minimum without compromising the 300ft/90m depth rating associated with all our products.

www.aquatica.ca

Your advert could be here for just £50 or less.

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Under Water Visions

Nauticam

Nauticam NA-Nex5 - Small Camera, Big Image

www.uwvisions.com
www.nauticamuk.com

www.uwpmag.com

The advertisement for the Nauticam NA-Nex5 camera features a large central image of an underwater scene with a diver and a large, rusted metal structure. To the right, there are four smaller images showing the camera in various configurations: with a dome port, with a lens, and with a handle. The text includes the brand name 'Nauticam', the product name 'Nauticam NA-Nex5 - Small Camera, Big Image', and two website URLs: 'www.uwvisions.com' and 'www.nauticamuk.com'. The background is black, and the text is in white and blue.

Light and Motion SOLA hands-free dive lights



Light & Motion is pleased to announce the shipping release of a brand new line of hands-free dive lights. Built on the same platform of our best selling focus light, the SOLA 600, they are the same lightweight design with a built-in rechargeable battery, making it maintenance free. And with the comfortably padded hand/wrist strap, that ships standard with every light, you get the ultimate convenience of diving with your hands-free.

It might be small in stature but when it comes to lumens, it definitely brings the power. Push the magnetic switch forward to get 500 lumens of white spot beam (with three different power levels) for signaling or pointing, and then push it backwards to get 1200 lumens of white flood light (also with three different power levels).

www.uwimaging.com

AQUA LED 800 Video and focus light

Technical Lighting Control, a division of Aquatica Digital, is proud to announce the release of its Aqua LED 800 Video & Focus light. This self contained powerful light of 800 Lumens is powered by two easily replaceable and rechargeable Lithium-Ion batteries. Its powerful, wide and soft beam is ideal as a video light and can be dimmed at the push of a single button when used as a focusing light. Four different power settings are provided: 20, 180, 360 & 800 lumens. Its consumption is so good that it will run for two continuous days on its low power setting.

Its simple design allows for quick battery swapping. Two standard 18650 Lithium 3000 MAH batteries (included) inserted in a separate tray, protection is provided against voltage, current and temperature overload and against low voltage drainage. It provides a constant output over the batteries voltage range and its linear circuit design means there will be no flickering.

Contained in a rugged but elegantly machined aluminum housing, the Aqua LED 800 is equipped with a soft flood type reflector that will give 90 degrees of beam coverage through its 12 Watts



LED for up to 100 minutes at the full power setting, this is twice the output of a 10 watt HID light.

The Aqua LED 800 is compact with a 2" / 50mm diameter and a length of only 5.3" / 135mm, it tips the scale at .75 lb / 345g top side and a mere .29lb / 135g underwater. The underside is equipped with a 1/4"-20 threaded hole that is ready to accept a TLC ball for mounting on any standard arm system.

www.aquatica.ca

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or e mail
peter@uwpmag.com

Bonica/JVC video system

Despite years of advancing electronics, digital technology, and growing value, scuba divers have generally avoided underwater videography. Perhaps, among a few reasons, they were frustrated by poor imagery in a dark and challenging environment. Today, the rules have changed.

Bonica, distributor for JVC underwater, launched the JVC's Full HD 1080P video camera, the Everio series JVC GZ-HM550, which may well be the best low-light performer in the market. Its "Super LoLux" rating ensures divers can capture great detail even in the poorest lighting conditions. In addition to effective operation in about 4 Lux of light, the new Everio also enjoys powerful optical image stabilization.

Bonica pairs the new JVC GZ-HM550 camcorder with one or two of the popular Bonica G8V15 LED video lights. These Bonica/JVC systems very effectively address two major challenges to taking good underwater video: lighting and stability.

National Sales Manger Gary Cross stated, "With this configuration, divers will enjoy of consistent and spectacular results".

The G8V15 video light specs



out as one of the most brilliant video lights in the market. Its 6 LED, disperses 1,500 lumens evenly across a 60 degree beam, with no noticeable hot-spot. A dimmer controls the brightness continuously from about 10% to full power. Best, this light does not require an expensive proprietary battery pack. Instead, it operates on 8 ordinary AA NiMH rechargeable batteries. With 2,500 mAh or higher batteries, the continuous burn-time runs about an hour.

www.bonicadive.com

usaNexus.com
858-481-0604



45 degree finder



D70



D200



1Ds MarkII



Fiber optic sync



D2x



D80



5D

Ultralight GoPro mount

The tiny GoPro HD video camera and 60m housing have taken the video world by storm by providing high quality images at a very affordable price.

Unfortunately the 60m housing is primarily designed for land use (its small front dome produces unsharp images underwater). However a flat port option is available from Eye of Mine (www.eyeofmine.com) which produces sharp images.



Ultralight have produced 3 new products designed to make the GoPro much more versatile underwater.

The TR-GO is an adaptor for the base of the housing which can then take Ultralight baseplates and ball handles to make handling much more controllable and for adding additional lighting.

The AD-GO is



a ball adaptor designed to fit directly onto the base of the housing using the GoPro fixing bolt. The ball can then be used with a variety of Ultralight clamps and adaptors to allow the housing to be mounted safely almost anywhere. Typical examples would be onto the aiming light shoe of an SLR or video housing.

For the ultimate strength and safety the HD Ball mount cage fits over your GoPro HD camera



housing. This keeps you from having to use the plastic clamp part under the housing for mounting, which can easily break. The ball allows you to use a clamp and attach it to your large dSLR housing, or put it on a pole to check out that Great White's throat.

If you are interested in handle bar or jet ski mounts, please contact Ultralight.

www.ulcs.com

100 ft / 30 mtr remote trigger



© Rui Guerra
www.photoguerra.com



There's a new premier
underwater camera store
in Southern California

Bluewater Photo store

Bluewater Photo is a new premiere underwater photography store in Southern California.

The store is run by Underwater Photography Guide owner Scott Gietler, and veteran underwater photographers Mark Strickland and Todd Winner. The store is founded on the principals of excellent customer service, with a slogan of “we get you what you need, and show you how to use it”.

Scott, Mark, and Todd are out shooting every week, using compact and dSLR setups, teaching beginners and running workshops. We like helping new photographers!

We have lots of housings, strobes, and accessories already in stock. Call us for advice on what to buy, regardless of the manufacturer.

We'll help you make the right

choice, show you how to use your new gear, and give you feedback on your photos.

Bluewater Photo already carries inventory from over a dozen manufacturers, ranging from simple compacts to high-end professional systems, and rentals are also available.

Bluewater Photo plans to be very active in the California diving community, heavily promoting the local dive boats and sites through magazine articles, classes and its workshops.

It opened on Dec 15th, 2010 on Wilshire blvd in Santa Monica, California, just minutes from the 405 and 10 highways, and also has a complete online store.

www.bluewaterphotostore.com



- for all strobes with Nikonos plug*
- no depth limit**
- microprocessor-controlled
- large area illumination
- distant spot illumination
- dual sync cord compatible
- batteryless design

heinrichs  weikamp

(*) Motormarine version available. For incompatible strobes check www.heinrichsweikamp.net

(**) depth limited by strobe connected. Max. operation depth 300 mtr.

Aquatica AD 7000 housing for Nikon D7000



The Aquatica Team is proud to announce the release of the Aquatica D7000 housing for the acclaimed Nikon D7000.

This camera's high level of performance with 1080P video, an extraordinary low light performance as well as the ability to render highlight with excellent detail will make this Nikon camera a serious choice for all underwater photographers seeking top quality at an affordable price.

This new camera will soon be a standard in underwater photography and Aquatica wanted to take the extra time and come up with a high quality precision housing for such an important camera.

Pre sales and interest has been at such a high level for this housing that this demand for a higher volume has allowed us to keep our production cost low. The direct benefit is that the

Aquatica AD 7000 housing will be retailing at just 2,499.00 USD.

Due to the large amount of pre-orders for this Aquatica housing, it has been decided that this already feature loaded housing will be supplied as standard with our unique Hydrophone for recording ambient sound and the moisture detector as well. These optional accessories normally valued at 219 USD are now included with the Aquatica AD 7000 housing at the same 2499 USD retail price.

This makes the Aquatica AD 7000 the most completely featured aluminum housing and the most economical on the market.

www.aquatica.ca

Aquatica Pole Cam System



The Aquatica Team is proud to announce the release of the Aquatica Pole Cam System's, in response to the increased popularity of action photography and video of wild animals.

This modular pole system was created to help the user stay off the food chain while giving them the dramatic "in your face" close up image capability. Conscious that most of us do not live in close proximity of the action, the Pole Cam System was designed especially for the travelling individual and its 8 feet /2.5m (and plus if optionally available sections are added) will disassemble into easy to pack 24"/60cm sections 8 feet /2.5m.

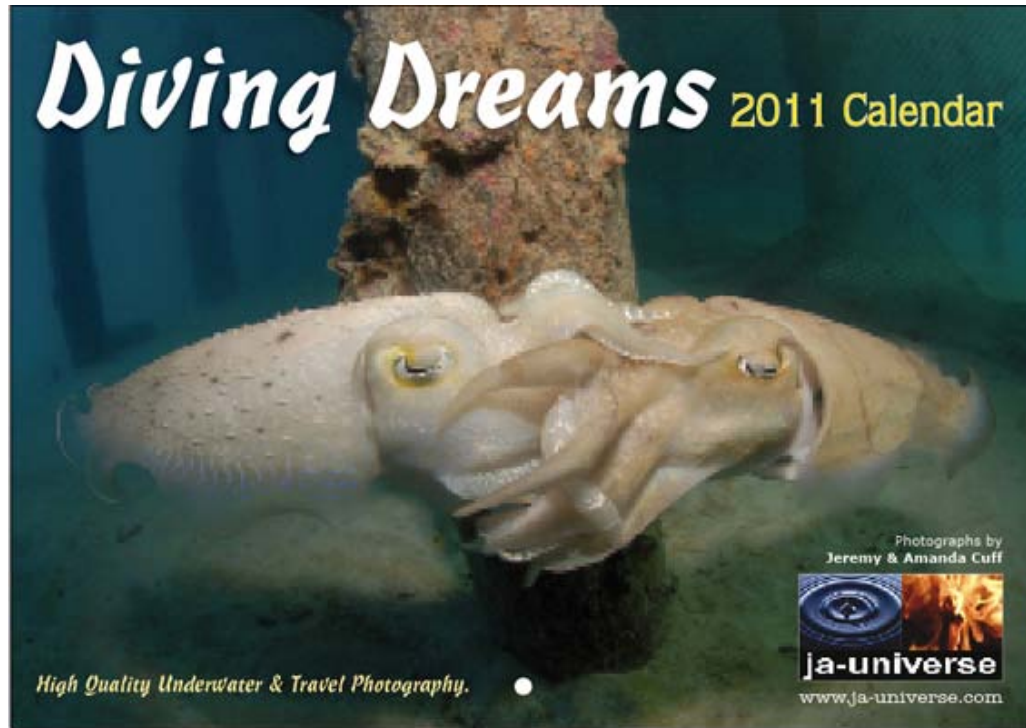
Equipped with a small external monitor and video goggles (both included) for easier framing and reviewing of your images, it also features a handy tilt mechanism that can be adjusted up or down at



any time to follow your subject, this feature will allow for more dynamic angle, added opportunities and better follow through sequence in video.

www.aquatica.ca

2011 Calendar from Jeremy & Amanda Cuff



Photographers and photojournalists Jeremy and Amanda Cuff have published a new 2011 Calendar titled "Diving Dreams".

Jeremy said, "The Diving Dreams 2011 Calendar features a variety of images, mostly from our dive travels over recent times, and includes destinations such as Borneo, Mexico, Hawaii, Australia, the Philippines and Egypt."

Their website features a wide selection of photography and articles

with particular emphasis on scuba diving and travel, although other topics such as abstracts and black and white photography are also included.

The 2011 Calendar can be obtained from Jeremy & Amanda at a cost of £8.50 including postage (within the UK).

For further information, please visit Jeremy & Amanda's website

www.ja-universe.com

OCEANS TWELVE - Unique calendar celebrates the marine environment

Twelve of the world's most remarkable, award-winning, underwater photographers have joined forces in a unique collaboration and created a limited edition 2011 calendar to raise funds for the UK shark and marine conservation charity, Bite-Back.

The high quality, A4 calendar is priced at just £7.99 (+p&p) and available online - [click here to buy!](#)

Month by month, legendary photographers including David Doubilet, Jeff Rotman, Doug Perrine, Alex Mustard, Brian Skerry, Amos Nachoum and Michael Aw have combined breathtaking images with thought-provoking commentary on the status of the oceans to make this exclusive calendar a 'must have' for anyone interested in the marine environment.

High definition underwater images from around the world, including sharks, swordfish, humpback whales, grey seals, rays and manatees showcase the true beauty beneath the waves, while first-



hand insights from each photographer on the demise of the oceans highlight key issues challenging the marine environment.

Campaign director at Bite-Back, Graham Buckingham, said: "This is an extraordinary collection of images from an extraordinary group of individuals. We're proud to have their support for our pioneering campaigns and grateful for the opportunity to share their profound observations and wisdom."

www.bite-back.com

iApps

Underwater Photo Simulator



Nudibranch Wizard



The way in which the combination of aperture and shutter speed affect shots taken with strobes is probably one of the most confusing for beginners to understand.

Steve Fish (real name) has come up with a very visual way to explain it. This clever app makes that learning curve much shorter and more fun. There are 3 different shots and you can change the aperture and shutter speed and see what effect they have.

From a value for money point of view, it would have been nice to have more than 3 shots to practice with but actually that is all you need to learn this important technique.

In the UK The iPhone/iPod Touch version is £0.59 and the iPad version is £1.79

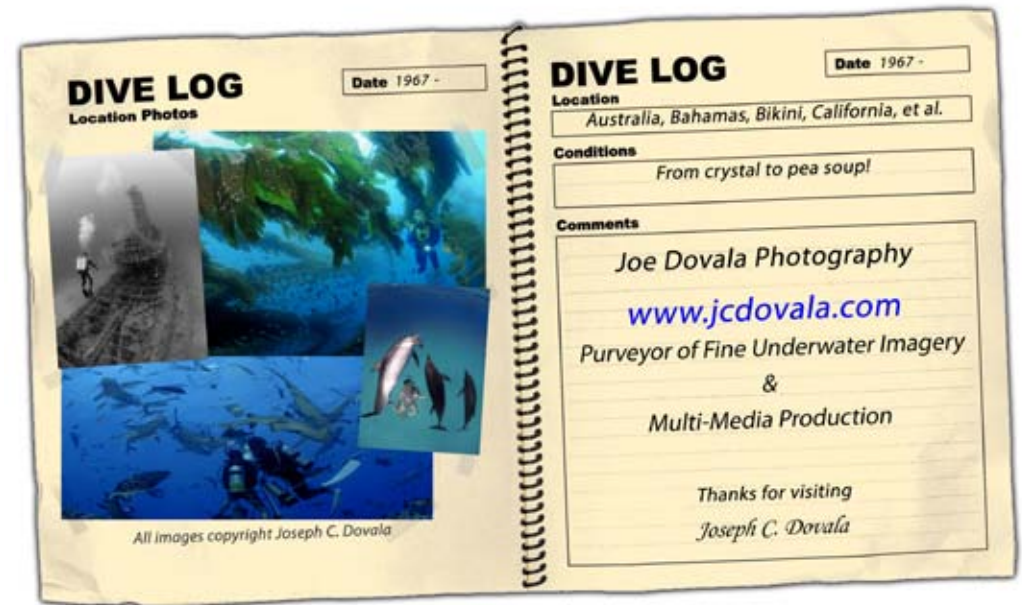
Steve also has another app entitled Nudibranch Wizard

The App features two different ways to search for the identity of a Nudibranch and initially comes with a built in Database of 100 Nudis that are commonly seen in the tropical Indo-Pacific (more Nudis will be added periodically in free updates). It also includes two Nudi games. A name ID game makes learning Nudis fun. You can use the points you score in the Name Game to play the Nudi Slot Machine.

The iPhone/iPod Touch version is \$1.99 and the iPad version is \$2.99.

www.fishtalespress.com

www.uwpmag.com



Under Water Visions

Nauticam

Nauticam NA-Nex5 - Perfectly Tiny

www.uwvisions.com
www.nauticamuk.com

Classified Adverts

For Sale



Aquatica S2 Pro/D100 Housing with twin Nikonos 5-pin connectors. 2 x FUJI S2 Pro bodies (similar to D100)

8" dome port - no scratches
8" dome shade for fisheyes
Neoprene cover for 8" dome port
Neoprene cover protection for 8" dome port with shade
Extension Ring For Nikon 18mm, 12-24mm, Sigma 10-20mm
Zoom ring for Sigma 10-20mm f4.5-5.6 EX Lens - NIKON AF NIKKOR 28-80mm
1xbody O-ring
2xport O-rings

The Fuji S2s are in very good condition. Both have had the sensor replaced by Fuji (issue of sensors losing allowper). The Dome is in excellent condition, the housing has some minor paint peelings (known problem with the Aquatica S2 Housing) and the shade has some scratches on the outside.
Total Cost for quick sale £1750 if bought before end Oct, else £1000.

Contact Brian or Paul at Aquanauts on 01752 228825
info@aquanauts.co.uk

Ref c108

For Sale



Ikelite Housing for Canon 550D
Ikelite dome port 5503.50
Ikelite flat port 5502
Ikelite housing to 2 sea & sea strobes
Ikelite stem mounts with ball for flexi arms
Will come with receipt and remainder of warranty to 12 /04/11 came from Cameraunderwater
Will sell for £1200.00 one

Contact terrygriffiths90@hotmail.com
Tel 0754100188 Torquay area

Ref C107

For Sale



SUBAL FS2 HOUSING PLUS PORTS AND FUJI FINEPIX S2 PRO CAMERA BODY

The housing has an O-ring and is in very good condition. It has 2 flash sync outlets and a leak detector. I am including TWO Subal ports: a wide angle dome port (complete with Ken Sullivan protective cover) and a macro port. The Fuji Finepix S2 Pro camera body is in excellent condition and everything is in good working order.
I am upgrading to a new Nikon system, hence the sale. Any inspection of the housing plus camera is most welcome. This is an excellent set up and is a very cost effective entry to DSLR underwater photography with access to a Subal housing and two genuine Subal ports at a reasonable price.
I am looking for £1500 for the package. You can phone me on 015242 76563 or contact me on e-mail : ramsaydavid@me.com

Ref C106

For-Sale SOLD



Ikelite System for Canon EOS 6D Mark II

6871-02-6D-Mark-II-Housing
Just back from Ikelite maintenance and all available upgrades
6606-16-Macro-Port-with-cover (fits-EF-100mm-macro-lens)
6640-16-8-Dome-with-#4103-61Port-Body
(fits-EF-17-40-or-16-35-lenses)
Includes-dome-shade-and-neoprene-cover
4103-61-x-2-single-D8-Strobe-sync-cords
4103-62-dual-D8-Strobe-sync-cord

Small-scratch-on-macro-port-that-does-not-affect-image-quality-otherwise-the-system-is-in-perfect-condition-Less-than-one-year-old-and-just-returned-from-ikelite-factory-service-and-upgraded-UGS-2000-plus-shipping-from-USA-(was-over-£3000-new)

Contact hughross@mac.com

For-Sale SOLD



Original FC (Fisheye) Subal-Gloss-Port-Fits-MK2-Subal-Housings-It-is-in-In-Mint-condition.

Not-been-in-use-for-some-years-so-make-me-an-offer.

Contact Paul Ives paul@pallives-photographer.com

For Sale



SUBAL ND2 HOUSING BODY AND NIKON D2X CAMERA BODY

The housing which comes with a O ring and a synchron cord has 2 flash sync outlets and a leak detector. It also has a standard finder. It has been used on no more than 60 dives and is in excellent condition as well as a dream to use.

The D2X camera body has some minor signs of wear on the rear rubber grip but otherwise is in perfect working order. The camera has 3 spare batteries as well as a charger and the owner's manual.

Any inspection is welcome. I am upgrading to a D700, hence the reason for sale of the housing and camera.

The cost of the camera is £1000 and the housing is £1250. I am willing to sell separately.

[More...](#)

You can phone Ian on 01665 606966 or my email is: photosvian@me.com

Ref c105

For Sale



Lightly used Canon S90 with Canon housing. Both are in like new condition. I also have two fiber optic cables with attachments to housing. They will connect to Sea and Sea strobes.

£400 for the set

contact Jon at churchill68_2000@yahoo.com

ref c103

For Sale



Ikelite Video Housing 6039.07 and Sony HDR-HC9 Camcorder with External UR/Pro colour filter, Internal lens shield, silicone lubricant, a Hardigg Storm case (M2400) in black with interior foam. The equipment is just over 12 months old (May 2009) and has been used on only about 10 dives. All in excellent condition. For full specifications & more photos please contact me.
£1850 for package. (Carriage extra)
Judith

Fitwick55@aol.com

ref c104

UwP Photo Classifieds

Advertise your equipment for sale and be seen by thousands of underwater photographers. Placing a Classified advert on the UwP website is instant - no printing delays - and for the buyer it is also instant - no 10 day auctions - if you see what you like, buy it today! If you want to sell something you could well sell it today!

Classified Lite

A Classified Lite includes a photo up to 240 pixels wide (send any size image and we'll resize it for you). You can have as many words as you like but please bear in mind the more words there are, the smaller they will be! As a guideline 50 words is about the right combo of words and size.

A Classified will run until you sell the equipment!

This costs just £5

Classified Extra

If you want a bigger display with more images, why not book a Classified Extra?. and you can have up to 4 x 240 pixels wide photos and a whole page (725 x 625 pixels) to yourself

A Classified Extra will run until you sell the equipment!

This costs just £10 and includes your Classified Lite

www.uwpmag.com/Classifieds.html



SUBAL

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www.camerasunderwater.co.uk. Phone: 01404 812277 / 020 7839 1991. Email: sales@camerasunderwater.co.uk

UWPG Ocean Art Photo Competition 2010 results

I want to thank everyone for entering the competition, and I want to congratulate all the winners. There were so many excellent images, that the judges had a very difficult time determining the winners.

I hope you all decide to enter

the competition again next year! And if you are in LA stop in my new underwater camera store to say hi.

Scott Gietler

www.uwphotographyguide.com



(Above) Eddy Wong, 1st Place, Compact Wide Angle "Starry Day"



(Above) Bettina Balnis, 1st Place, Supermacro "First Lesson in Life"

(Right) Massimiliano Muratore, 1st Place, Compact Behavior "Cuttlefish Lunch"



Keri Wilk, Best of Show & 1st Place, Marine Life Portrait "Crocodile Smile"





© Ocean Art Photo Competition
Jeffrey Hartog, 1st Place, Diver / Fashion “Elizabeth Pool study #32”



(Above) Phil Sokol, 1st Place, Wide Angle “Under the Jetty”



(Above) Jonas Samuelsson, 1st Place, Novice dSLR “Close-up pipefish”



(Left) Matt Tworowski, 1st Place, Marine Life Behavior “On Guard”

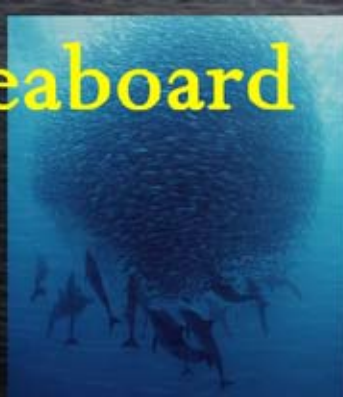
Sardine Run Liveaboard

2011

Limited 2011 Departures
with Mauricio Handler
and Amos Nachoum
still available

For Information and Pricing
contact ivan@ex-ex.co.za

www.ex-ex.co.za



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When deciding how much you want to donate please bear in mind that PayPal's charge for amounts smaller than £3 or \$6 can be as high as 24%!! Whilst I accept that PayPal is absolutely brilliant and safe, I don't want this to become a 'Donate a lot to PayPal'!!!

You can make a donation in either US \$ dollars, UK £ sterling or € Euros by following this link



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**Want to upgrade
to First Class?**

**It's almost free
with Ultralight.**



Upgrading from a compact camera to a DSLR system is a big move financially but it does open up a whole new potential for you. Fortunately if you chose Ultralight for your compact strobe mounting arm system, it will cost very little (or even nothing) to upgrade. The same arms and arm clamps will perform seamlessly and you'll be upgraded to First Class in no time at almost no cost.



Made in
the USA

www.ulcs.com

“Often copied,
never equaled”

The Nikon D7000

By Alex Mustard

At first glance, the new D7000, Nikon's latest SLR, appears simply to be the successor to the D90/D80/D70 series, and a little below serious underwater photographers. But this is a significant misjudgement. Not only is it now Nikon's highest megapixel (16.2 MP) DX SLR, introducing a new EXPEED 2 processor, a new 2000 pixel RGB metering system, a new 39 point Multi-CAM 4800 auto focus system and full 1080p HD-video. But also, and unlike its predecessors such as the D90, it is packed with pro-camera features including as 14 bit analogue to digital conversion, flash synch with UW strobes up to 1/320th and a 100% viewfinder.

For my money, the D7000 is currently the best beginners Nikon SLR AND also the best choice for even the most serious Nikonian wanting to use DX lenses such as the Tokina 10-17mm. Make no mistake, this is a very important camera for Nikon totting underwater photographers.

So how does it perform underwater? I got the chance to put the camera through its paces with UWP editor Peter Rowlands on a trip to the Red Sea. Nauticam launched its NA-D7000 housing at DEMA in November and have already started delivering housings to customers. The one I kidnapped was a pre-production unit, but impressively dive ready, giving me the chance to test the camera underwater before most of the major websites had even completed topside reviews. Kudos Nauticam.



The D7000 may be small in size, but it is packed with many pro-level features, such as 100% viewfinder, 14-bit A/D converter and 1/320th flash synch. As well as 16.2MP sensor and full HD video.

Tech Specs

The D7000 has certainly moved upmarket in build quality (with a magnesium-alloy chassis) and price from the D90 and out specs the similarly priced, and still on sale, D300s in almost every important area. The headline grabbing features are high-res sensor, full HD video and a highly useable ISO range of 100-6400. The camera scored particular well in the DXO Mark tests of image quality, but is not a total bargain, costing approximately \$1350 USD, £1050 GBP, €1200 Euros.

The D7000 has double SD card slots, the second slot can be used as an overflow, a backup or for sending different file types (e.g. JPGs or movie files). The camera features a new battery, the EL-EN15, which lasted all day in the Red Sea (4 dives) shooting video and using the pop-up flash to



The Nauticam NA-D7000 is loaded with controls and has a next generation feel compared to previous Nauticam housings I have used.

drive TTL strobes. However, most users would feel reassured by buying a spare. Unfortunately, older Nikon batteries are not compatible with this camera.

The Nauticam NA-D7000 has a next generation feel, with many minor improvements from Nauticam's previous Nikon housings, while maintaining the brand's already loved design hallmarks. It is more compact too, fitting the camera snugly.

To describe it in one word - it is loaded. Loaded with controls to give you access to all the camera controls. Loaded with excellent engineering, loaded with intelligent ergonomic solutions. The impression continues inside, Nauticam clearly put a lot of emphasis on the performance of controls, they'll always add extra gearing to make our life easier in those precious moments underwater.

The most important controls on an underwater

housing are the shutter, aperture and shutter speed. Nauticam have worked hard on these primary controls since D700 and D300 housings, which were already better than many brands, but not yet leading. The shutter now features a 'high tactility' or two stage shutter release, with a curved lever to fit around your finger. This impressive mechanism offers excellent feeling of the biting point of AF.

One negative is that there is no window for the data screen on the top of the D7000, although all the stats can be called up on the larger LCD screen with the INFO button. And once you are used to that, you'll probably prefer it. I always enjoy Nauticam's separate image review lever, much easier to flip with your left thumb than a push button. And Nauticam's new two latch system for closing the housing is very well made and easy to use. You don't need the strong fingers my Subal's system needs. It is a big improvement over the three snappy metal latches on the D700 and D300 Nauticams.

The Nauticam housing is based around optical flash synch, but electrical flash synch is possible through a single synch socket. I tested both, shooting a pair of Inon Z240s triggered optically (with and without TTL) and a pair of Subtronic Alphas attached with a Sea & Sea electronic cable splitter.

Wide Angle

I was keen to see how the Nikon D7000's new sensor performed in terms of detail, colour, dynamic range and noise. Unlike the D90, the D7000 has the 14 bit A/D converter (first introduced on the D3) and produces 14 bit RAW files. This, combined with processing from the new EXPEED 2 chip, promises strong performance across the board for image quality.

A continuing area of interest in digital sensors is their ability (or not) to capture the beauty and atmosphere of a sunburst underwater. The root of the problem is that slide film was naturally predisposed to dealing with excessive highlights, which is what a sunburst is. Digital sensors have a more linear response to different intensities of light and once it gets too bright the sensor is overwhelmed. The D7000 seems well disposed to move the game on a little, as the last few generations of cameras all have.

One of the things I like about all the post D3/D300 Nikons is their picture controls, which are standardised across the range, so the colour response of one model is similar to another. I adjusted the D7000 to the same settings as I use on my D700 and as a result, I was really happy with the colours that the D7000 produced from the first image.

One of the strengths of the D7000 is its high ISO performance,



The D7000 achieves excellent image quality at 16MP, while producing highly useable images across a range of ISO settings. Nikon D7000 + Tokina 10-17mm. Nauticam NA-D7000, Nauticam 4.5" mini dome. 2x Subtronic Alphas on manual. 1/80th @ f/11. ISO 200.

which is one of the very best of any non-full frame SLR. Noise on the D7000 builds gradually with each successive rating, but even in the RAW files is never ugly and would certainly print really cleanly. I took some cave shots at ISO 1600 and



Sunbursts are a challenge for digital cameras, particularly at depth (when we get a nasty cyan halo too). I was impressed that the D7000 captured the rays and the ball of the sun here, without the need for a lot of underexposure, which robs the image of a pleasing water colour. Nikon D7000 + Tokina 10-17mm. Nauticam NA-D7000, Nauticam 4.5" mini dome. 2x Subtronic Alphas on manual. 1/250th @ f/14. ISO 200.

3200, which although there is clearly noise, they would be perfectly useable full page in print. Its performance has caused me to recalibrate what

I thought possible for a DX high megapixel camera at high ISO.

A big surprise was Live View. As a Nikon user I have got pretty used to Live View being a waste of space, with seemingly endless click-clack-clunk of shutter lag whenever you try to take a picture. The D7000 is very different and live view will take pictures almost instantly as long as it is in focus. So we can either focus and then shoot, or what I favoured with a wide angle lens, focus and lock the camera in manual focus – meaning there is no lag. This makes live view really useful and I used it quite a bit when shooting wide angle from low angles where I couldn't get my eye to the viewfinder.

Macro

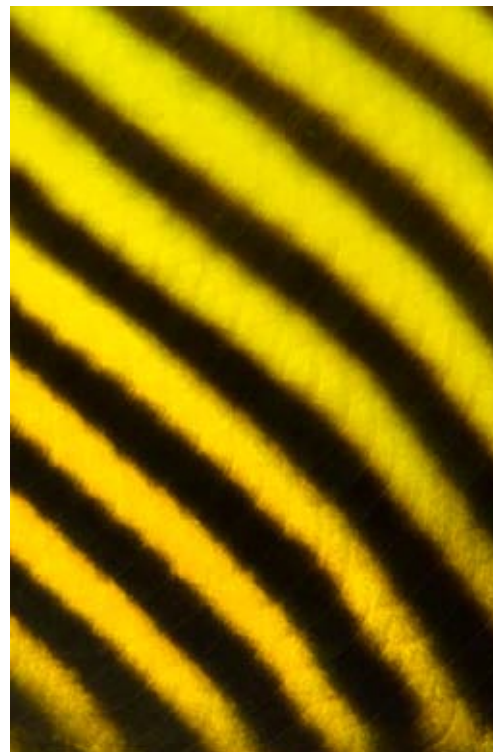
My main interest in macro was testing the performance of the optical TTL metering controlled by the new 2016 pixel RGB sensor and the autofocus, which also uses the new Multi-CAM 4800 DX system.

I found the TTL was very reliable with a wide range of macro images, shot against different backgrounds, although I had to dial in +0.7 flash exposure compensation (with my Inon Z240s). Another important feature of the D7000 is that the flash will synch to 1/320th, which is always valuable when wanting to reduce ambient light, such as in controlling sunbursts or

shooting strong black backgrounds in macro. The synch speeds with underwater strobes for similar cameras are: D90 – 1/200th, D300s – 1/320th, 7D – 1/250th and 550D – 1/200th.

The D7000 trumps the D300s in most specifications, but the notable exception for underwater work is autofocus. The D7000 uses a new Multi-CAM 4800 DX autofocus sensor compared with the D300s's Multi-CAM 3500 DX. But don't be fooled by the D7000's bigger name: the D7000 has 39 points including 9 cross type sensors, while the D300s has 51 points and 15 cross type sensors (the significantly lower specified D90 has just 11 points and 1 cross type sensor). The D7000 performs well, although marginally inferior to the D300s, I feel that most of the time I would be hard pushed to spot a difference.

The D7000 does not have a dedicated AF-ON button, but the AE-L/AF-L button on the back can be customised to function as AF-ON, which simultaneously disables the AF function of the shutter release. This mode can be very useful for focusing, then locking focus supermacro, fast action subjects and other conditions where the camera's AF might hunt. I use it frequently.



The D7000 has impressive TTL and AF (courtesy of new 2000 pixel metering and Multi-Cam 4500), which makes taking patterns from moving fish very simple. Nikon D7000 + Nikon 105mm VR. Nauticam NA-D7000, Nauticam flatport. 2x Inon Z240 strobes on TTL. 1/320th @ f/16. ISO 200.

Video

I am not a videoist, but Peter joined me on the Red Sea leg of the trip to help me assess the video capabilities of the D7000. The good news is that D7000 video image



Coming from a full frame camera I did enjoy shooting DX again, having that extra magnification and/or a little bit more depth of field. Nikon D7000 + Nikon 105mm VR. Nauticam NA-D7000, Nauticam flatport. 2x Inon Z240 strobes on TTL. ISO 200, f/16 @ 1/250th.

quality is really impressive. On our last trip to the Red Sea in June, Peter used both Nikon D300s and Canon 7D cameras. The 7D wiped the floor with that Nikon. At a minimum, the D7000 levels the playing field with



The Nauticam housing provides good access to video controls, but unless conditions are very controlled (such as with the use of a tripod) a video SLR has inferior ergonomics to a video camera for actually getting the video sequence.

Of course that is only part of the story. Peter is keen to point out that the major failing of Video SLRs is not their image quality, but in their ability to actually get the shot. He remarks that the best image quality in the world has little value when you cannot nail the sequence due to handling limitations. The strength of video SLRs is in highly controlled shooting situations. Underwater filming is, most of the time, the exact opposite.

That said the D7000 does have some video features to get excited about. A vid-SLR first is that autofocus can be active during filming. With static subjects the autofocus did an excellent job in moving between and foreground and

background subject (like most video cameras do) which is very useful for establishing or reveal shots to start sequences. To achieve a similarly smooth focus pull with only manual focus would take considerable skill. With moving fish, it does a decent job, but does loose focus at times, which could ruin a sequence. Suggesting it is less useful with these subjects.

Another annoyance with the D7000's video mode underwater is that manual white balance cannot be set in live view mode. You must turn off live view, activate preset white balance and take a photo to set it. Then return to live view and start recording. The D7000 also does not have a full manual exposure, although the manual movie settings do allow both shutter speed and ISO to be adjusted manually.

Conclusion

The D7000 is an excellent underwater camera that fulfils many briefs for Nikon users underwater. As the replacement for the D90 it is currently the best model for those wanting to get into Nikon SLR underwater photography. But more serious shooters should not dismiss it: the D7000 is also the best DX Nikon out there. The D7000 brings impressive image quality (which is much more than the extra resolution from 16MP) very useable high ISO

performance and full HD video to Nikon shooters. I would choose one every time over the D300s (and obviously any other DX Nikon).

There is little doubt this is an important camera for Nikon shooters and Nauticam have certainly stolen a march on their competitors by getting such a quality housing available so quickly. That said, there are some other impressive housings in development and if you don't need to dive with the D7000 immediately, you might want to wait and see those released in early 2011. But having tried the Nauticam in a range of conditions, the Nikon D7000 and Nauticam housing were an impressive combination for underwater photography, that takes some beating.

Alex Mustard
www.amustard.com

Many thanks to Nauticam and their dealers, Camel in Sharm and the CDWS in Egypt.

Click here for a short video clip shot with the D7000:

www.youtube.com/watch?v=xl0R37CbInk

The D7000 is the first Nikon I have found live view to be useful underwater. If you lock the focus, there is no shutter lag. I did quite a bit of wide angle using the screen instead of the viewfinder, especially at low shooting angles. Nikon D7000 + Tokina 10-17mm. Nauticam NA-D7000, Nauticam 4.5" mini dome. 2x Subtronic Alphas on manual. 1/100th @ f/13. ISO 200.

Canon's video quality, shooting 1080p at 24 frames per second (with H.2624/mpeg-4 video compression). Peter actually commented he thought it was slightly better.



Seahorn Snoot Award Winning Images!
by
Kay Burn Lim
1st Prize in Portfolio Category
Timor Leste Dive Photo Contest 2010



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UWCameraStuff Housing Sentry

by Damien Siviero

You've just sealed up housing with camera inside – what next? Conventional wisdom would suggest that you either rely on a dunk test in fresh water or simply hope that no seal has been compromised. The dunk test – a procedure that uses water entering a confined space filled with expensive electronics as an alert mechanism, not my idea of common sense. Then there is the hopeful approach, whereby you assume everything is okay either because you're flawless or your housing was engineered by god and can never fail. Again, not my idea of fun when I have thousands invested in my camera gear.

Over recent years I have seen the housing integrity solutions delivered by both Gates/Hugyfot and looked on with interest. Recently I discovered the Housing Sentry by UW Camera Stuff, which is third party solution that can be installed in almost any housing (with various levels of ease). All these systems work on the same principle, which is to create a vacuum inside the housing that simulates being under water. If the vacuum holds, it confirms that o-rings (particularly the main bulkhead and port o-rings) are seated properly and won't result in a flood.

The Housing Sentry is really a two part solution which includes the electronics and vacuum kit. The electronics comprise of a little board and wired LEDs that provide the real-time status of seal integrity. You install this into the housing back like most leak detectors, however the LEDs can provide notification to the rear display window as well as

through the viewfinder. The vacuum kit includes the bulkhead coupling and vacuum pump used to pull the negative pressure which enables the integrity check.

What's in the box

- 1 x Female coupling and locking nut
- 1 x Male coupling
- 1 x Coupling Plug
- 1 x Electronics (includes water leak detector)
- 1 x Battery 2032
- 1 x Plastic box with internal padding
- 1 x MityVac Hand Pump or Electronic Pump (both include tubing)

From time of order, the components arrived promptly and were shipped in good condition. RRP \$799 + shipping.

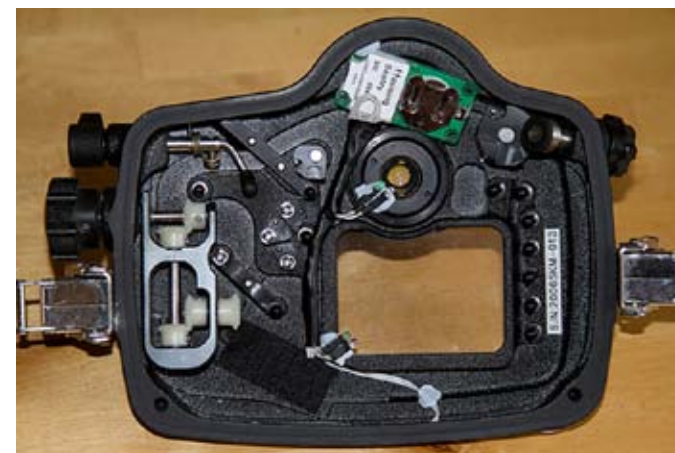
Installation

The Housing Sentry (HS) comes in various configurations which can be chosen depending on your housing type. My version of the HS was made to drop into the spare strobe/accessory port on my Aquatica housing. As I don't use the hydrophone, it was merely a matter of removing the blank port and inserting the o-ring sealed female coupling. A threaded stem and locking nut provides a robust seal with zero movement.

The electronics took a little longer to install, but were similarly pretty easy to do. Firstly I removed the leak detector as it would now be redundant. The HS board is pretty small but slightly bigger than the Aquatica leak detector and so



From time of order, the components arrived promptly and were shipped in good condition. RRP \$799 + shipping.





Housing Assembly

Using the system is pretty easy; you simply assemble the housing as usual, connect the vacuum pump tube to the female coupling and pull the negative pressure. The red LED status light turns on, blinks and eventually turns off when green LED comes on to indicate the appropriate vacuum has been achieved. You then remove the pump and insert coupling plug. Whilst the green LED is on, your housing does not have a leak.

By default, the Housing Sentry comes with either the MityVac hand pump or an electronic pump. In an attempt to follow the KISS principle, I opted for the hand pump. Whilst it's effective and bombproof, it does require some 120 squeezes of the trigger to achieve the vacuum. I quickly found this gets tiresome and promptly ordered myself the rechargeable electronic pump for \$30. In contrast, the electronic pump takes about 20 seconds to achieve the desired vacuum. Given the relatively low cost, I believe having both the hand and electronic pump provides the best of both worlds as I can imagine a scenario where the electronic pumps runs out of batteries at the worst time (although I've not hit that yet).

wouldn't fit into the area provided by the housing for that. Instead I found a home for the board at the top of the housing back (just above the viewfinder). The electronics board appears well made and PCB board back is also potted, which I liked as it doesn't leave the components exposed to salt air and spray.

Four wires run off the board to two red and two green LEDs. It was relatively easy to route these to the rear display window and viewfinder, whilst maintaining a tidy housing back.

The coupling plug comes attached to a stainless steel ball chain so that it can be attached to the housing at all times. This ensures it can't be lost and hopefully aids in the process of keeping the plug in the coupling when pump is not in use (critical for deep dives). I opted to remove the SS ball chain and used 2-3" of Kevlar cord instead, as I felt it was easier to attach to the top of my left hand grip this way.

Housing Disassembly

Disassembling the housing is merely a matter of venting the vacuum so that you can open the housing back or change a port. To do this, simply remove the coupling plug and insert the vacuum pump hose.

Underwater

I did about 10 dives with the HS before writing this review. Each was without incident and depths ranged from 6-80m. Whilst underwater I only even saw the green LED blink slowly to confirm the seal integrity. In bright daylight conditions the green LED is a little harder to see, but is still visible.

Conclusion

The Housing Sentry provides a much desired confirmation of seal integrity prior to entering the water. It does so with relative ease, however requires the user to be diligent in its operation. Specifically, if left unplugged the female coupling (used to pull the vacuum) will leak at depths greater than 56m. This happens as a result of high ambient water pressure pushing on a ping and spring within the coupling. Although for most diver 56m provides an element fault tolerance, technical divers must always ensure the plug is connected. After discussions with UW Camera Stuff, they're currently looking into changing the spring within the female

coupling so that it can handle greater pressure and provide a safeguard should the plug not be inserted on deep dives. Overall I consider the risks to be manageable and the positives outweigh the negatives.

Pros

- Provides real-time confirmation of housing seal integrity (in and out of water)
- Vacuum locks ports and housing back in place
- Electronics power down automatically at ambient pressure
- High quality stainless steel components

Cons

- Housing will leak past 56m if coupling blank is left out
- Additional steps to assemble housing
- Additional equipment (i.e. vacuum pump)
- Requires hole to be drilled in housing if no spare port is available

Damien Siviero

For more information, see
www.UWCameraStuff.com

My First Sardine Run

by Chris Mitchell

Imagine being dropped into 18 degree green water, with 2 metre visibility, and just about making out the glint of a large baitball of sardines in front of you. Then imagine the constant sound of gunshots overhead - but it's not gunfire, it's the deafening crack gannets make as they divebomb from the sky above into the baitball to effortlessly snatch a sardine 10 metres down and then shoot back to the surface. Then imagine seeing six dolphins coming straight at you, so fast that trying to move would be pointless because collision is inevitable, only for them to corkscrew away at the last moment with laser guided precision. And just as you get your breathing under control again, the sharks turn up... that was essentially my experience of South Africa's Sardine Run in July 2010.

Despite all the video I'd watched and photos I'd seen, nothing prepared me for the sheer sensory overload of being in the water during the Sardine Run. Everything happens so fast - and all at the same time - that it's almost impossible to consciously follow the sharks, dolphins and birds swirling around the baitball a couple of metres away from you. They weave in and out in a split second, on the edge of vision one moment then right up close the next and then gone the next.

Was I scared? Absolutely, but not to the point where I wouldn't get back in the water. The adrenaline rush of being able to witness this



incredible spectacle (and this was considered a so-so Sardine Run by repeat offenders, not a vintage year) was enough to keep me going back into the water, although every time I floated on the surface before submerging I half expected to get a divebombing gannet embedded in my skull. Watching them thunder in from above and zero in on their prey, leaving a white wake behind them as they sped down and then back up was mesmerising. There are plenty of dead birds floating on the surface of the water above the baitballs to show in-water collisions with something much bigger and more lethal than a sardine does happen.

There were truly incredible numbers of dolphins present during the five days we were out chasing the sardines - we literally saw scores of them breaching the surface and circling our boat each day, their playful nature on the surface in distinct contrast to their piledriving purpose under the water as they herded and then routed the sardines.

As for the sharks... they were far more languid



A pod of dolphins charge through a sardine baitball



A baitball of sardines shifts in unison as a shark noses into it

than the dolphins, preferring to languidly circle the baitball before eventually making their lunge into it. Tellingly the deeper you went, the more sharks there were... And they were circling all around the baitball and also us, the divers. At one point I felt something nudging my side and decided that I wasn't even going to look what it was - the shock might make me drop my camera.



A gannet plunges in from above to catch its prey whilst a shark twists past



Two sharks make a baitball of sardines scatter around them

As you can imagine, it was a truly memorable experience - even if it was hard work at times. Not every day saw us finding action underwater, although there were plenty of breaching humpback whales to keep us entertained on the surface. Even so, being stuck on a small boat for 7 hours in pitching seas when you're wet and cold while waiting to find something, anything, can stretch the definition of "fun" quite far. That said, I would go back and do it again like a shot and my only regret on leaving was that I hadn't signed up for the second week of diving.

The trip was organised by Jason Heller at DivePhotoGuide.com who is a truly lovely guy to hang out with - laid back but hyperorganised, and very generous with advice on photography.

I will certainly be joining Jason again on another trip, not least because the rest of our group was a

pleasure to dive and hang out with too. The boat and dive operation was handled by Walter Bernardis, pioneer of diving with tiger sharks on the Aliwal Shoal and widely regarded as the best skipper to read and navigate the vagaries of the Sardine Run - he can watch a humpback whale submerge on the surface and then give you a countdown to the split second when it will breach out of the water - absolutely amazing. Walter's own site is African Watersports.

Chris Mitchell
www.divehappy.com



Photo by Jez Tryner



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Catfish in the Rhône

by Rémi Masson

Fishermen accuse them of eating all the fish, attacking ducks and even swimming dogs. I was very sceptical but, in reality we know so little about them.

Because of its snake-like form or because they can easily exceed two meters in length, wels catfish have always had a reputation as a monster in France. In addition its habitat of turbid water accentuates the mystery making them mythical legends.

Because of their reputation, I wanted to learn more about this mysterious creature so I decided to try to meet him in the hot water (everything is relative) of the Lakes in Provence. Indeed, into several lakes, like the lake of Saint Cassien in the Var, very famous for its numerous carp, many of which weight several tens of kilos.

Here I have, in the past, seen several wels catfish including one splendid albino which was 1m50 long and I was delighted to be able to swim with an enormous specimen of more than 2m30. However the wels catfish is a nocturnal fish and the individuals whom I met during the day were generally motionless on the bottom or in the middle of the aquatic plants.

As a result I decided that the only way was to enter their kingdom when they were active to observe their behaviour at night.

The big problem, however, was that the water is always turbid, varying from very, very poor to almost nil, especially after heavy rain. The other difficulty was the current, often quite strong, and this made the snorkeling dangerous. So I kept this project in mind, not knowing if I was going to be able to carry it out.

Sometime later I received a phone call. It was from a fisherman who specialised in catching wels catfish, and who was also a good diver. He knew me from my underwater photographs and was interested to dive with his prey but more importantly, he knew a place which might provide good diving conditions. My dream had come true.

And so, several months later, we met by the Rhône, in the South of

All the underwater photos were taken with a Canon G10 in Canon housing, 28 mm, using Auto exposure and 400 ISO



Lyon. I had already seen wels catfish in lakes, but I knew nothing of their behaviour in a river.

We kitted up quietly, before sliding into the rather warm, greenish water. To my surprise, the water was less turbid than I was expecting and I even managed to make out the silhouette of a rock, covered by sponges, about 2 meters in front of me. Not fantastic, I agree, but I had been expecting much worse. The problem now was would it be possible to take good pictures?

We began exploring the river and seeing a number of barbel, European chub, bream, bleak and giant's gibel carp. Not far away, a big pikeperch was watching them and, maybe, dreaming of his next meal and then we came face to face with our first wels catfish.

It was a young specimen of a little more than a meter fifty. Unaware of our presence, or indifferent to it, we were able to watch him for quite some time before he suddenly swam off. The rest of the time revealed nothing more so we decided to go further into the river.

We followed the bedrocks until we touched the bottom at about 6 meters depth. The bed consisted of pebbles scoured by the current during floods and and practically flat. Nothing came to break the dullness of this place. At this depth, the sunlight

is much diluted and we were diving in an unreal green light. To increase our chances of sightings, we dived side by side but end to end so we could see what was happening behind each other.

Several dives were needed before we saw our first big wels catfish. At first it was just a black form, progressing slowly in our direction. When he was about two meters from us we could make out his "mustaches", in reality sensory barbells, which he holds tightened, straight ahead in front of him.

We were not sure how he would react to our presence in his domain. Generally, in freshwater, fish are less fearful than their cousins who live in the sea. Some, such as carp, are relatively curious and come to see the divers who penetrate into their universe. However, they keep a reasonable distance and, when their curiosity is satisfied, they quickly go away.

But this wels catfish was even more bold and and came up to stare us in the eye. Another rubbed itself against us so this behavior reassured us that there was nothing to be afraid of. They are confident because when they reach 70-80 centimeters long, wels catfish have no other species to fear. On the other hand, they have to keep an out out for their parents who can have cannibalistic tendencies!



The wels catfish is a great predator and behaves as such but their movements are not alarming. On the contrary they are very gracious and able to swim effortlessly up current which made us envious.

To see them awake during the day surprised us but we were even more amazed by the curiosity which they showed, including the small ones. We just had to stand still on the bottom and wait for a few seconds before they appeared. As the water was relatively dark and charged with particles, we saw them only at

the last moment as they approached head on and touched us. There was nothing scary about it. They are not a particularly aggressive species and have small teeth which can only scratch at the most. I would be more worried in front of a pikeperch, which have two long teeth like a vampire...

Now the scene was becoming amusing as they appeared suddenly, went under our arms, along our backs or hid behind our heads to see what our reaction would be when we turned round to see a giant specimen, 2m long, hovering 20 cm behind our



heads!

Wels catfish move around a lot and a few sectors of river, completely deserted one moment, could then be the place of a magic meeting with a big specimen one moment later.

To follow their movements, we had no other solutions than to dive and dive in the same place. The current was always a problem but fortunately it took us to a sector a little richer than the others. Here, in every dive of a little more than 1 minute 30, we saw not one, but two, and then three. And then, suddenly, it was not

possible to count them any more.

We were in the middle of a swarming dark mass. Sometimes we can see the eye of a fish, and two seconds later he goes back to the group. They were everywhere around us and they were as big as a shark!

Looking up towards the surface we could see their dark and massive shapes silhouetted against the green water and backlit by the sun.

Few specimens exceeded two meters long and their wide mouth reminded me a little of a whale shark. This image will remain forever

engraved in my memory.

Back at the surface, we realized that we have witnessed an incredible wild scene. This bunching contains up to more than thirty individuals. As they have seldom been observed up to now, their origin remains another mystery. More diving will be necessary to understand and explain this strange behaviour.

A very exciting project!

Rémi Masson
www.remimasson.com



The Rio Negro's Amazons

by Michel Braunstein

The source of the Rio Negro (Black River) is in Colombia, continuing its journey to Brazil, through the rich Amazonian forest. Here it converges with the Rio Solimões to form the Amazon. From afar, the Rio Negro appears to be black but from a closer look, it is actually dark brown. This dark color is caused by humic acid which forms due to the incomplete decomposition of the phenol contained in the vegetation of the sandy clearings.

Both rivers, the Rio Negro and the Solimões, meet south of Manaus, the capital of the Amazon. The Solimões source begins in Peru. Its waters are clearer (beige in color), and it is filled with sediment. The meeting point of the two rivers is a most impressive sight, as they do not blend together. They continue to run alongside one another for approximately forty kilometers (25 miles) before finally mixing.

This can be compared to a glass filled partially with water and partially with oil. They simply do not blend.

More surprisingly is that the fish species living in the respective rivers do not cross over onto the other side; they stop at the border.

This phenomenon, whereby the waters do not mix is due to several factors: a difference in pH (potential Hydrogen) levels. The Rio Solimoes is basic, whereas the Rio Negro is acidic in nature. Large temperature differences, ranging from 28 to 35C (82-95F) in the Rio Negro River and a much cooler Rio Solimoes with temperatures ranging from 20 to 22C (68-72F). The last significant difference is in the speed with which the rivers run. The Amazon is flowing at a speed of 8 km/hr (5 miles/hour) and the Rio Negro at 3 km/hr (1.9 mile/hour).

Inia geoffrensis or more commonly known as the pink dolphins, nicknamed locally as 'Boto', reside in the waters of the Rio Negro. Although still poorly known, this species is considered the most intelligent of the five species of freshwater dolphins. This dolphin has a melon shaped head, a thick and elongated back, a crest instead of the dorsal fin, disproportionately large

The two rivers run alongside one another for approximately forty kilometers (25 miles) before finally mixing.



Hunting pink dolphins. Nikon D300 – Nikon Fisheye 10.5 f7.1 1/80 ISO320 Aquatica A300 + 8" Dome Port Two Ikelite DS125 flashes



© Michel Braunstein - Scary.com 2009



Fishermen at work. Many of them are angry with the botos because of destroyed fishing nets
Nikon D300 – Nikkor 18-200VR @ 120mm f16 1/100 ISO200



Sailing on the Rio Negro
Nikon D300 – Nikkor 18-200VR @ 18mm f11 1/250 ISO200

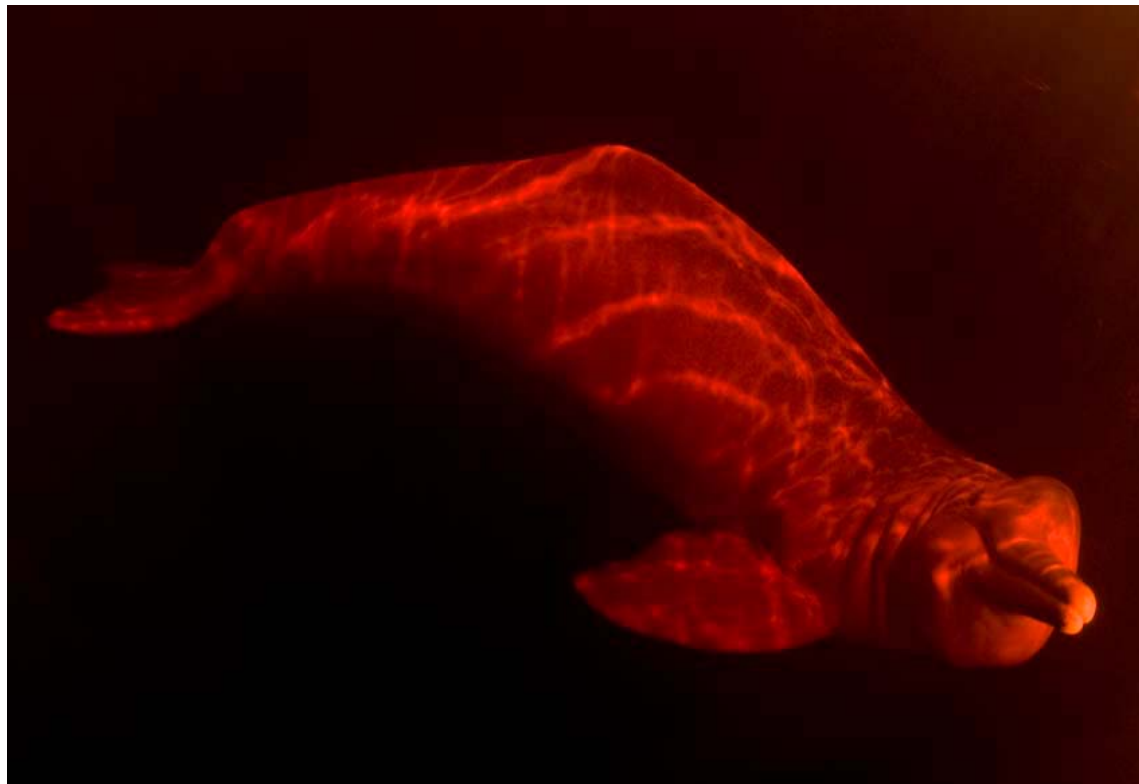


Feeding pink dolphins. Canon Powershot G10 f4 1/160 ISO80

ventral fins and tail, all of which making it less refined than the common dolphin. Yet when you see its agility and wild grace, it makes you think of the legendary Amazons.

The pink dolphin's flexibility is unique; its spine allows it to perform impossible contortions compared to other dolphins. Thanks to its flexible neck, it can turn its head at 180°C. The dolphin's sight is quite keen, despite its small eyes. Its very sharp high-frequency communication system allows it to move into the Rio Negro's dark waters and detect its prey. Like for all dolphins, sound waves are emitted through air bags under the respiratory openings, albeit the pink dolphins sound waves are amplified by the mass of fatty tissue found in its voluminous melon-shaped head. Some of the sounds it makes can be heard by humans but most are inaudible due to their high frequency.

During an expedition to the Amazon in 1992, The Cousteau Society studied the pink dolphin.



A crest instead of the usual dorsal fin from the common dolphin, on the boto's elongated back.

Nikon D300 – Nikon Fisheye 10.5 f5.6 1/80 ISO320 Aquatica A300 + 8" Dome Port Two Ikelite DS125 flashes



The pink dolphin's flexibility is unique; its spine allows it to perform impossible contortions compared to other dolphins. Nikon D300 – Nikon Fisheye 10.5 f5.6 1/80 ISO320 Aquatica A300 + 8" Dome Port Two Ikelite DS125 flashes

Unable to isolate the animal in a pool, they had difficulty in analyzing its behavior.

The pink dolphin lives peacefully alongside another species, the *Sotalia fluviatilis*, or gray dolphin (gray dolphin enters the Amazon River from the sea). Pink dolphins have no natural predators, except man, and is a dreaded hunter. Piranhas fear them because they predate on them, as do the "Pirarucu", the famous giant fish, and the Cayman.

The pink dolphin lives in the Amazon basin. It can be found all the way up to Ecuador and Peru, where it is called "Bufeo colorado" (colored dolphin). It can also be found in the Orinoco basin, where the Rio Negro source starts (Colombia, Venezuela). You may often see it in areas where there is a great concentration of fish or where the rivers converge. I was fortunate to see the dolphins in the Rio Negro, near the Aripau lodge, 60km from



The boto and its disproportionately large ventral fins and tail. Nikon D300 – Nikon Fisheye 10.5 f5.6 1/80 ISO320 Aquatica A300 + 8" Dome Port Two Ikelite DS125 flashes

Manaus. There is a place where they frequently visit and from which they can be observed. If you are lucky enough, you can even get near and swim with them.

This is a unique experience. It is impressive to see these huge of 2.5 to 3 meter long animals come out of the dark and move with amazing agility, especially when hunting. They are so fast in the water, making it difficult for photographers to immortalize them.

The origin of its color is not clear; it could be caused by the capillaries under its skin. Some of the boto's can also be pale blue and even albino.

The Pink Dolphin is very active in the local mythology; some Indian tribes of the Amazon worship it while others think of it as the devil and hunt it. The gray dolphin is usually considered as sacred. A traditional myth of the Amazon tells us that the pink dolphins emerge out of the water come

at nightfall and transform into handsome young men and seduce the young women. They then resume their original shape and return to the River early in the morning.

A mere 20 years ago, the species was not threatened by extinction. However, its population is decreasing significantly due to intensive fishing, deforestation, forest fires, destruction of the habitat (dams, agriculture, construction), the extermination by fishermen angry because of destroyed fishing nets, river pollution due to raised mercury levels and fishing methods using explosives and overpopulation.

To date, no one knows exactly how many specimens still exist, but the dolphins of the Amazon are definitely important for the regional ecosystem. It is mandatory that we look after them because of their vital position at the heart of the planet's lung.

Michel Braunstein



Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual WB



Magic Filter
Manual WB

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

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

www.magic-filters.com

Working the subject

by Michael Gallagher

As I've strived to improve my underwater photography over the past few years, I've come to realise just how important two things are - firstly, good subject selection, and then secondly, what you do with that special subject once you find it. I have enjoyed a good number of dives with camera in hand, marvelling at all manner of wonderful marine creatures without taking a single shot, often to the bemusement of other photographers who return to the boat having bagged a shot of most things they saw on the dive.

My philosophy behind this is simple - whenever I see anything underwater, I make an immediate assessment of whether I can take a good photograph of it or not. This depends on a number of things including the subject's distance away from me, its position on the reef, its general demeanour, what lens/strobe combination I've selected for that particular dive, and other different factors.

If I decide that I can't take a good photograph of something, I'll just enjoy looking at it and admiring it for what it is. I forget the camera in my hand and simply enjoy being a diver again. If I decide though that I have a chance of taking some good photographs, then something switches inside my head and the underwater photographer in me swings into action.

Which brings me nicely to the purpose of this short article - to describe the process I go



Cuttlefish 1

through once I've identified a subject with good photographic potential. To illustrate, I'm going to use the example of an encounter I had with a juvenile giant Australian cuttlefish on a dive I did at Julian Rocks, Byron Bay, about 800 kilometres north of Sydney on the east coast of Australia during the Sundive Photo Shoot-Out back in May 2010 (great fun - but that's another story).

I was thrilled when I first spotted this particular creature, as I'd never seen a juvenile version of this truly magnificent cuttlefish species before. The first shot I took ("Cuttlefish 1") was really just an ID shot with some real aesthetic problems in my view, created largely by the downwards angle at which I took the shot. I stayed calm though and to my delight the cuttlefish began to exhibit some signs of curiosity towards me. It allowed me to get much closer and down at eye level with it, as you can see in the much improved second shot I took ("Cuttlefish 2").

By this stage the underwater photographer in me had well and truly taken over. As I remained



Cuttlefish 2



Cuttlefish 3

calm, gentle and patient, the cuttlefish gained sufficient confidence to leave the protection of the reef and approach my camera in mid water, thus allowing me an eye level, full frontal shot with a black background ("Cuttlefish 3").

Now I could even get below the cuttlefish to shoot upwards at it, framing it slightly off centre



Cuttlefish 4

("Cuttlefish 4").

Next I flipped the orientation of my camera from landscape to portrait, and came in really close for an intimate head shot ("Cuttlefish 5"). By now the cuttlefish appeared to be totally relaxed, happy and confident, so I started to really experiment, turning one strobe off and pushing the other way out wide as far as it would go, at the same time pointing it inwards toward the cuttlefish. A quick check of my camera's LCD screen delighted me - I knew instantly that the resulting shot was going to be my favourite one of the whole series ("Cuttlefish 6").

All wild creatures have their limits though and it was at this stage that the cuttlefish started to display some unusually vivid and striking colour patterns ("Cuttlefish 7").

I'm not a cuttlefish expert so I couldn't interpret the message in the patterns, but at the same time I observed some body language which suggested to me that the cuttlefish had perhaps reached the end of its tolerance threshold. I promptly stopped photographing and backed away,



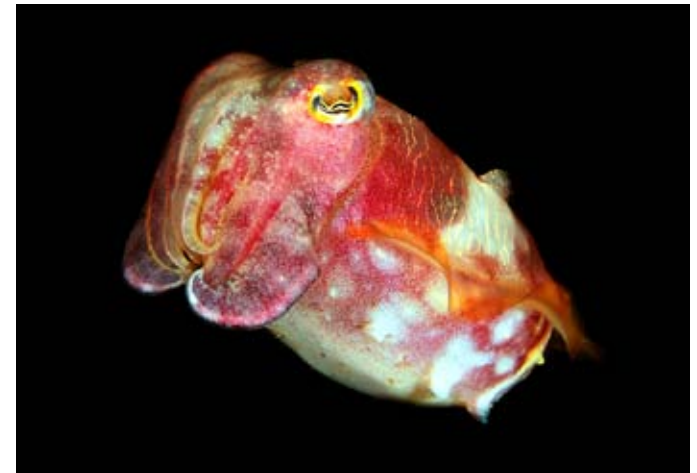
Cuttlefish 5

at which time the cuttlefish slowly retreated to the shelter of the reef. This beautiful creature had gifted me a fantastic experience and some very satisfying photographs, but in my opinion it is our responsibility as underwater photographers to know when to stop and move on.

I've heard it said a number of times now that if you are serious about underwater photography, you must choose to be a photographer who dives



Cuttlefish 6



Cuttlefish 7

All the underwater photographs were taken with a Canon 50D with a 60mm macro lens attached, in a Hugyfot housing with dual Ikelite DS-125 strobes and a single focus light.



And by the way, if you're ever lucky enough to find yourself in Byron Bay with time on your hands, there's plenty to enjoy above the surface too, such as surfing dolphins and the iconic Byron Bay lighthouse.

Michael Gallagher

rather than a diver who photographs. I disagree entirely. I say enjoy your diving above everything else, and forget the camera in your hand until you find something with genuine potential for good photographs.

Once you've identified your subject, be creative and bold, and experiment with different techniques and ideas, but always treat your subject with consideration and respect. If you don't, Poseidon might not show you favour next time you're in his kingdom!



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An Alternate View

By Mark Webster

I am sure that most of us are familiar with the old adage that familiarity can breed contempt. Whilst this may be a generalisation in life fortunately it does not usually apply to underwater photography. Repetitive diving of a particular site is normally a benefit as it allows us to get very familiar with the topography and habitats, the inhabitants of the site and any changes that may occur during the seasons as they come and go. All this helps you plan what to do with a dive perhaps targeting a particular subject or trying a new technique.

Even when travelling many of us will visit the same sites many times and often the temptation is to stick with what we know works in terms of subjects and techniques. After all, you will have spent a good deal of money getting to your destination and you don't want to come back disappointed. This attitude can be a hangover from the days of film for some of us (remember them?!) as often you did not get to see your results for a week or more after the return home and if you had not tested a new technique before departure then disasters often occurred. Having upgraded to a new digital camera presents another

temptation to shoot the same subjects in the same way as you may want to have images of these with increased resolution in your stock library. Obviously the biggest advantage of the digital age is the immediate review and assessment of success or failure, so now we are really not left with many excuses to experiment, but if you are like me you will know that it is still difficult to break free from the familiar.

A good example of this is wreck diving particularly in clear water. The wrecks at Abhu Nuhas in the Red Sea are very well known and photographed by hundreds of divers every month. When the conditions are good the temptation is normally to go for the big shot which shows the whole wreck or a large part of it and often produces stunning results, but of course very much the same as many other photographers produce. The advent of colour correction filters like the Magic Filter have done much to make these natural light images much more powerful, but we are all in danger of producing the same shot, which once in the bag may leave you feeling a little unfulfilled when you compare images on the surface after



Finger sponges with wreck of Giannis D in background, Abu Nuhas, Red Sea. Swim off the wreck and look for colourful foreground subjects to place in front of the wreck in near silhouette. This works well if the visibility is less than perfect and it is not possible to get a clear shot of a large section of the wreck. Nikon D300, Subal ND20, 10-17mm zoom, Subtronic Mini flash guns, ISO200 f11 1/30.

the dive.

Having got the classic wreck shot in the bag it is maybe time to start a little lateral thinking and look for alternative or unconventional views of the wreck which might convey a slightly different message to the viewer. One approach is to look for less usual views of the wreck perhaps concentrating on a specific feature in the foreground and using other elements of the wreck as a backdrop

to add atmosphere and a sense of exploration. Having a diver in the picture may be a clichéd approach but can complete the image in many cases. In others it is sometimes preferable to just include the wreck and marine life which may convey a subliminal message of abandonment on the seabed.

There are numerous recognisable features and graphic shapes on wrecks which are often decorated or



5. Bow sprit supporting rings on the SS Carnatic, Abu Nuhas, Red Sea. Everybody shoots the graceful bow of the Carnatic, but entering the wreck can give an unusual view of this feature. Wait long enough and perhaps a fish will get inquisitive enough to pose in the circular frame of the rings. Nikon D300, Subal ND20, 10-17mm zoom, Subtronic Mini flash guns, ISO200 f11 1/30.

covered by marine growth which can make very strong subjects. You can use strong diagonals and receding perspective to good effect to punch up the composition and add depth to the image, but you need to be cautious with straight lines if you are using a fish eye lens as the distortion may spoil a shot. But do consider also using the fish eye distortion creatively as well as some features may produce an interesting image when in CWFA

with a fish eye.

Penetrating the wreck is of course another option, but one that should not be taken lightly particularly if you have little experience of this. On some wrecks access and egress to the accommodation and holds is quite open and so penetrating presents no real hazards. Other wrecks are much more challenging and unless you know them well you should make sure that you have an experienced



Winch gear wheel on Giannis D bow, Abu Nuhas, Red Sea. The Giannis D bow has a number of winches and other rotating equipment which is now decorated with soft and hard corals which can make interesting graphic subjects. Nikon D300, Subal ND20, 10-17mm zoom, Subtronic Mini flash guns, ISO200 f16 1/200.

guide to lead you. Inside you can capture images of the cargo, engine room, diver's exploring the interior or perhaps just the light penetrating from outside the wreck. One thing to remember is that silt and rust deposits collect inside a wreck and generally are not disturbed until a pair of fins does so. There is also the disturbance of rust and corrosion products by our exhaust bubbles and both these combined will spoil

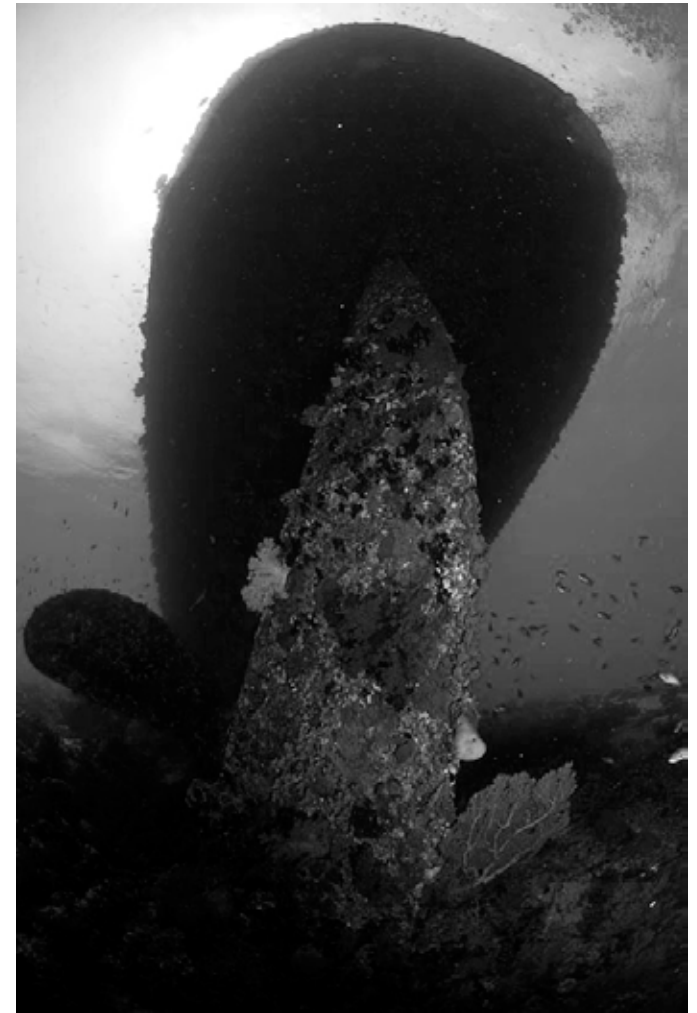
internal visibility quite quickly for successful photography and of course present additional hazards for finding your way out again. So you need to pre-plan your shots if you can and work quickly once inside before the visibility degrades. A compromise is to look for areas like walkways and stairways that offer partial penetration but still retain some natural light and minimize the hazards and difficulties. Where ever the location in the



Lion fish in main hold of the Marcus, Abu Nuhas, Red Sea. When exploring inside a wreck look for opportunities to include marine life in the image using the shape of the wreck structure and external penetrating light as powerful negative space. Nikon D300, Subal ND20, 10-17mm zoom, Subtronic Mini flash guns, ISO200 f11 1/30.



Soft coral in fairlead on the stern of Marcus, Abu Nuhas, Red Sea. Sometimes man and nature combine to provide the perfect frame, in this case a solitary soft coral growing in a fairlead. Shoot a wide and tight view to vary the composition. Nikon D300, Subal ND20, 10-17mm zoom, Subtronic Mini flash guns, ISO200 f11 1/200.



SS Kingston stern, Shag Rock, Gulf of Suez, Red Sea. A monochrome conversion can sometimes improve on a natural light shot that lacks colour and contrast, so it is worth experimenting before you finally reject an image as a failure. Nikon D300, Subal ND20, 10-17mm zoom, ISO 200 f8 1/60, converted to monochrome.

wreck there is always the possibility that you may encounter some marine life which can become a central or supporting element of the image.

Sometimes we can become so focussed (no pun intended!) on photographing on or in the wreck itself that we might miss image opportunities remote from the wreck. There are often recognisable elements of the wreck that have broken away lying on the seabed close by or there may be a marine life feature that presents a good foreground image. Using these as a main subject with the wreck in the background, maybe in partial or total silhouette, presents a different view perhaps of the destruction of the ship or the notion that marine life will eventually engulf the wreck. This also gives the opportunity to move away from a group

of divers that may be exploring the wreck with you, even if they are other (hopefully considerate!) photographers masses of bubbles and fins in the wrong place can obstruct your shot. So scout around the seabed a few metres away to see what is there – I once found the compass binnacle lying on the sand close to a well known wreck in the southern Red Sea which made an interesting foreground subject, however it was too great a temptation for someone else as it was not there a few months later! Moving off the wreck also may encourage fish to come and investigate you which again presents an opportunity for a different image with the wreck in the background.

Silhouettes are another option to consider and often ignored in our desire to record the



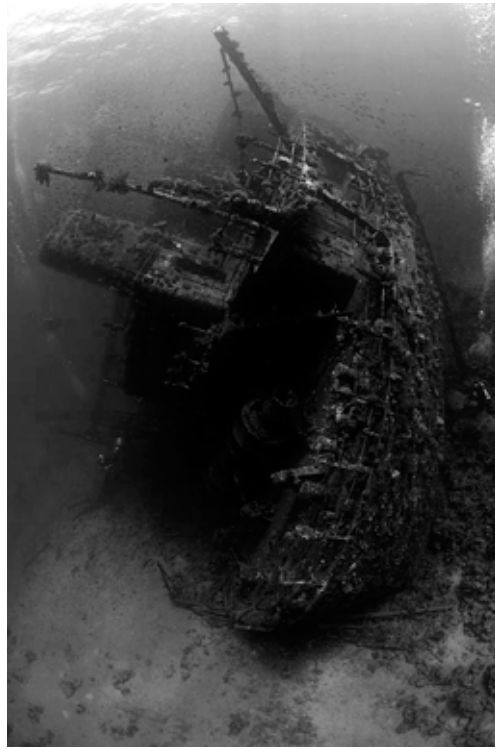
RIB, divers and Snell's Window. Snell's window appears most reliably early and late in the day when the sun is low and can provide a striking frame even for a simple subject like this. There may also be other opportunities on a shallow wreck to use this lighting feature as a background, but you will only see the window when looking through the viewfinder and a fish eye or extreme wide lens. Nikon D300, Subal ND20, 10-17mm zoom, ISO200 f16 1/125.



Soft coral with Giannis D funnel and accommodation and diver silhouette in background. This splash of colourful soft coral subtly implies that the remainder of the wreck is drab and monochromatic. Nikon D300, Subal ND20, 10-17mm zoom, Subtronic Mini flash guns, ISO200 f16 1/200.

technicolour underwater world. They are fairly simple to execute once you have got the hang of how to meter the scene for the correct exposure. The temptation is to expose for the sunlight but this will lead to a mostly black image with a well exposed sun burst. The trick is to meter the surface some way off the sun itself so that the detail in the object to be silhouetted will be retained. If the sun is not directly behind your subject then you must accept that it will be largely over exposed and burnt out, but this should not matter too much as long as the main subject retains detail. Every subject is a little different so a little trial and error may be required to get the effect you are looking for. Using a faster shutter speed, say a minimum of 1/125, will ensure that you freeze the sun's rays and optimise the sun burst effect. You can target the whole wreck or large parts of it for silhouettes or seek out smaller details and shapes that can be positioned against the sun. Experiment, decide what works and use the delete button when it doesn't!

Another alternative to consider when using natural light only is black and white images. When film was our only choice we had to select colour or monochrome film before the dive. Now most digital cameras offer the option of shooting monochrome through the menu system (which depending on your camera/housing may allow you to switch underwater) or you can convert your colour images after the dive with a variety of methods dependant on your choice of software for post processing. If you are shooting in monochrome mode then the scene will need good contrast and tonal range to produce a strong image. Converting images after the event will naturally take some trial and error to find those that respond best to the change from colour to monochrome but it is worth persevering with



(Left) This is the now classic shot of the Giannis D shot with natural light and a Magic filter. You can change the mood and feel of this shot and others simply by converting it to a monochrome image or perhaps shooting in black and white during the dive. Nikon D300, Subal ND20, 10-17mm zoom, Magic filter, ISO 200 f8 1/60.

(Right) This is the same image converted to monochrome in Photoshop. There are a variety of ways to convert to black and white dependant on which software package you use to post process your images. Nikon D300, Subal ND20, 10-17mm zoom, Magic filter, ISO 200 f8 1/60, converted to monochrome.

as the results can be quite different the images that you may produce normally.

This alternate approach does not apply only to wreck sites of course, but to almost any familiar site or subject. So when you prepare for a dive at a favourite site, even if you are equipped with the usual lens and lighting configuration, try to apply a little lateral thinking and you will come back with a broader range of images for you portfolio and perhaps generate some additional ideas for the next dive there.

When you finish your dive it

does not necessarily mean the end of photo opportunities. As you leave bottom look directly up and consider the position of the sun and the effect it is having on the surface. When the sun is not directly overhead, the lighting effect known as Snell's window often appears when conditions are calm. This manifests itself as a partial or complete circle of light which can be captured with a fish eye or super wide lens, although you may need to move around a little and observe the surface through your viewfinder to get the best effect. Add schooling fish, a boat or a diver or all three if you are

lucky and you have some attractive compositions to record as you ascend or make your safety stop.

So the message is once you have shot the wreck itself in the usual way try scouting round for some more unusual views or subjects which might convey more about the

loss of the ship and will certainly expand your portfolio and provide extra material for a slide show or presentation to your dive club or friends and family.

Mark Webster
www.photec.co.uk

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UwP meets...

Anita Sherwood

Author of Top 100 British Shore Dives

It's not often that a well illustrated and informative book on UK diving comes to the market but when I saw Anita Redman's 100 Best British Shore Dives I was delighted and thought UwP readers (and I!) would be interested in knowing more.

I e mailed her my list of questions and she kindly gave me the following insight into her excellent book.

PR

I'd like to congratulate you on the publication of your book Top 100 British Shore Dives. I think it is really excellent, very informative and very well illustrated. The dive sites cover the whole of the UK from top to bottom so it must have taken you some time to compile.

How long have you been diving and taking photos and when did you first have the idea for the book and how long did it take to get it to the presses? Also were you commissioned or was it self published?

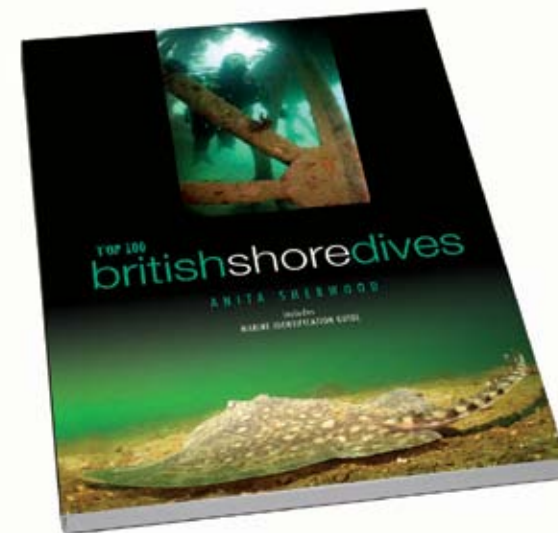
AS

Researching is what really takes

the most time – diving is the fun part. The whole project took about two years to produce from beginning to end.

The book was always a background idea, whilst I was filming for the British Sea Life dvd. After the dvd I was seeking a new project and hey presto. The final year of the book became quite intensive as I was keen to complete what I had started. Balancing a full time job at Hedgehog Studios and working on the book till often 1am in the morning was hard. I was very lucky in the fact my husband, Mark Sherwood and my business partner Chris Redman at Hedgehog supported and encouraged me throughout the book. They also helped me on the diving front with shore cover, diving buddies, research and the task of editing the book.

I have been diving for just over ten years and photographing underwater for only two. I have always had a strong passion for photography and nature, so it wasn't long before the camera headed underwater. I am fortunate in having a job as a studio photographer as these



www.britishshoredives.co.uk



skills certainly help, although I admit they are two different disciplines.

As a studio photographer I am used to working with still objects,



taking my time to move the lights into position and create that perfect 3-dimensional shot. Underwater the subject is moving and the flash lights



are attached to the camera, hence for me is incredibly restrictive.

The book was published by 'Hedgehog Marketing Ltd' as a more profitable method, rather than taking a commission from a recognised publisher. I am happy to say the gamble paid off and the book has now almost sold out of its first print run.

PR
The book layout is very attractive and I see that you did the very useful map drawings. Are you an illustrator by trade or is this another of your obvious talents?

AS
My first job was painting

figurines at Worcester Porcelain and I soon moved on into the publishing industry. I finally ventured to start my own company 'Hedgehog Marketing Ltd', with my business partner Chris Redman, in studio photography and graphics.

PR
One of the things which struck me about the book is the high quality of the photography. I have always banged on about a lot of British underwater photographs having dark backgrounds but you seem to balance available light and additional light very well. What equipment do you use and how do you get the balance so good?

AS
Quite surprisingly, I only used a Sony DSC-NC2 compact camera and housing to produce the whole book. This was combined with a couple of Epoque flashes and an Inon bayonet fit dome port attachment. The key to getting the background exposed the same as the foreground is to keep the power of the flashes down, and use a slow shutter speed. Unfortunately this does mean holding the camera extremely still and on some occasions losing valuable 'f' stops.

PR
I see that you produced a DVD 'British Sea Life' in 2007 do you prefer video to stills and what equipment did you use to shoot the DVD?

AS
I enjoy both medias as they are extremely similar to each other - you still have to light the scene and hold the camera still. I would say photography is slightly easier, for you only have to capture a moment in time - holding the camcorder still for 10 seconds in British waters can be



quite tricky!

The dvd was shot using a sony TRV 950 in a seapro housing, utilising Gates video lights

PR

As I said in the introduction I think your book is very good and will no doubt encourage others to dive in your footsteps, so to speak. Do you have plans for any future books or DVDs?

AS

I do have a possible future project – another book. It gives me another excuse to do lots more diving!

Watch this space!

PR

Many thanks for taking the time to answer my questions and I hope the next project goes well.

Peter Rowlands
peter@uwpmag.com

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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 144dpi

Size - Maximum length 15cm i.e. horizontal pictures would be 15 cm wide and verticals would be 15cm.

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

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

Parting Shot 1

It is cold here. The subdued light further enhances the effect as I leave the region which still supports photosynthesis in the great kelps. The security of the underwater forest is now a mere shadow far above me. Few of my peers in this overcrowded planet know of this place. For a brief moment, I escape the trivial concerns of that society, and visit a world which knows another kind of existence. A place where one is immersed in the universal solvent and movement is in three dimensions. Where nutrients bathe your body and sound travels four times as fast. The pressures here are crushing but predictable. A life which has little in common with the surface world.

I have reached 170 feet and all the color is gone. Monochromatic blues are all that is left. Less than ten percent of the sun's light makes it this far, most of it has long been absorbed high up in the water column. My H. sapien eyes strain to gather the remaining photons so that my brain can paint some kind of visual image of the universe I have invaded. It is a difficult chore at first, until I illuminate the scene with my flashlight. Brilliant yellows and reds jump out from the living carpet below me. Colors which have

been locked out by the physics of this environment explode in vibrancy. Scores of antennae wave frantically as the startled finned dwellers scurry for cover. Their senses are developed for life here as it exists, not in the way I have temporarily disturbed it.

The inhabitants are finished and complete. Eons of evolution have provided them with all the necessary refinements with which to prosper. They live in balance; connected by the complex inter-relationships of which we know so little. I marvel at their form; each movement coordinated and precise. They fit perfectly with the ebb and flow of the watery world around them.

We, however, must encapsulate ourselves with the means to survive a visit: A bubble of air in front of our eyes to see. A second skin to ward off the cold. Extensions on our feet to propel us, and of course, an atmosphere on our backs with which to breath. It is this very air however, that creates the largest barrier of all. At this depth, I am well aware of the limitations of my breathing gas. Along with six atmospheres of pressure, the nitrogen component of air has conspired to deaden my senses and make even simple tasks challenging. Despite these effects, or maybe because of them, I yearn to glide up and over the ledge and descend to the vast depths beyond. Surely great



Nikon D2X in Subal ND2 housing, Nikkor 10.5mm FE, f/10, 1/160sec, ISO 200, two Ikelite DS-125 strobes @ 1/2 power.

secrets must be hidden just beyond the limit of visibility. My training and experience help me overcome these desires though, and I begin the slow ascent back toward my realm. The twelve minutes I am able to spend here has expired.

The time has now come to pay the penalty for my brief excursion into the deep. For the next half-an-hour, I must stop at fifteen feet below the surface to “burn” the excess nitrogen from my tissues. As I hang on the anchor line, I can look up and easily see my companions attending to various tasks aboard the boat above

me. It strikes me as odd, that I can neither join them at this time because of the threat of dire physiological consequences, nor can I descend back to the place I just came from, due to lack of air. I, for the moment, belong to neither province. From this unique perspective, I become very aware of the frailty of life. Of how there must be a balance between give and take on this finite world. No living being from this planet is exempt from the natural laws.

Joseph C. Dovala
www.jcdovala.com

Parting Shot 2

It was the penultimate day (and thirty-second dive) of an exhilarating and exhausting ten-day photo expedition to Komodo led by Mauricio Handler. But it was fast turning into 'one of those days'. The viz for the afternoon dive on Yellow Wall of Texas had been poor and we hadn't spotted much on the wall. Now, thirty minutes into the night dive at Torpedo Alley all I had seen was two hermit crabs.

Looking around in frustration, the only potential subject I could see on the expanse of sand was a solitary slender sea pen. I decided that if there was nothing on it worth photographing, I would end the dive and have a well-earned beer before dinner.

The sea pen was host to a goby and two tiny porcelain crabs. At last, a decent subject; and the goby (uncharacteristically) was scarcely moving. I forgot about a beer and moved in to take some shots.

Unable at first to get a clear view of the goby and a decent background (and wishing I had a 105mm lens on my camera), I moved around the sea pen. This was better, so I settled down – and twenty minutes later it was time to ascend with several dozen shots on my card.

On downloading the images, I took a closer look at something I'd noticed on the back of the goby (see top picture) but not paid much attention to underwater. Thinking these might be parasites, I showed the photo to marine biologist Jamie Watts, along with one of the few early shots I had taken from the other side (see bottom picture). Jamie confirmed my suspicions and identified them as parasitic copepods.

Having anchored their mouth deep in the host, these copepods lose their crustacean segment structure and effectively become a pair of blood-sucking gonads with egg sacs hanging off the other end. Very efficient for the parasite, but in the words of the expert: 'the little goby is basically screwed'!

I was left wondering why I hadn't spent more time shooting the parasites. I was so pleased at finding a subject, that I rushed in and just started shooting without looking more closely. A missed opportunity perhaps; certainly a lesson learned always to take a closer look in future!

Alan Larsen
www.alanlarsen.co.uk



Many host goby (Pleurosicya mossambica) with parasitic copepods on a slender sea pen (Virgularia sp.) Nikon D200, Subal ND20, 2x Inon Z-240 strobes, Nikkor 60mm lens, 1/250 @ f22 Manual ISO 100 (Image below is a 1:1 crop



Parting Shot 3

In June six recession hit container ships which had been laid up for about a year in the sheltered waters of Loch Striven on the west of Scotland were towed one at a time out of the loch and up the Firth of Clyde to a transit anchorage off the port of Greenock. Here a local commercial diving company were contracted to check and clean everything below the waterline of each vessel before they returned to service. I was given the opportunity to photograph the commercial diving operation as the last of the six vessels was made ready for its return to sea. Within a few minutes of agreeing to go along I found myself wondering how I was ever going to make this work.

This was not going to be the clear blue water frequently seen in the background of UwP's finest images, this was an estuary, this water was dark, this water was turbid, this water was moving, this was the Maersk Brooklyn, 294 metres long and 32 metres wide. To compound my rapidly expanding sense of self doubt I thought about working divers and the inevitable density of suspended matter that would appear in the surrounding water.

It is interesting how the reality can often turn out so much better than expected and how things improve when you say sod it and just try to make it happen. Using a full frame DSLR with a mid-range resolution I was able to take advantage of high ISO settings without generating excessive noise. I opted for the versatility of a wide angle zoom lens knowing that the high ISO would permit the use of small enough apertures to minimise the characteristic soft corners sometimes delivered by such lenses. Two high power wide angle strobes on

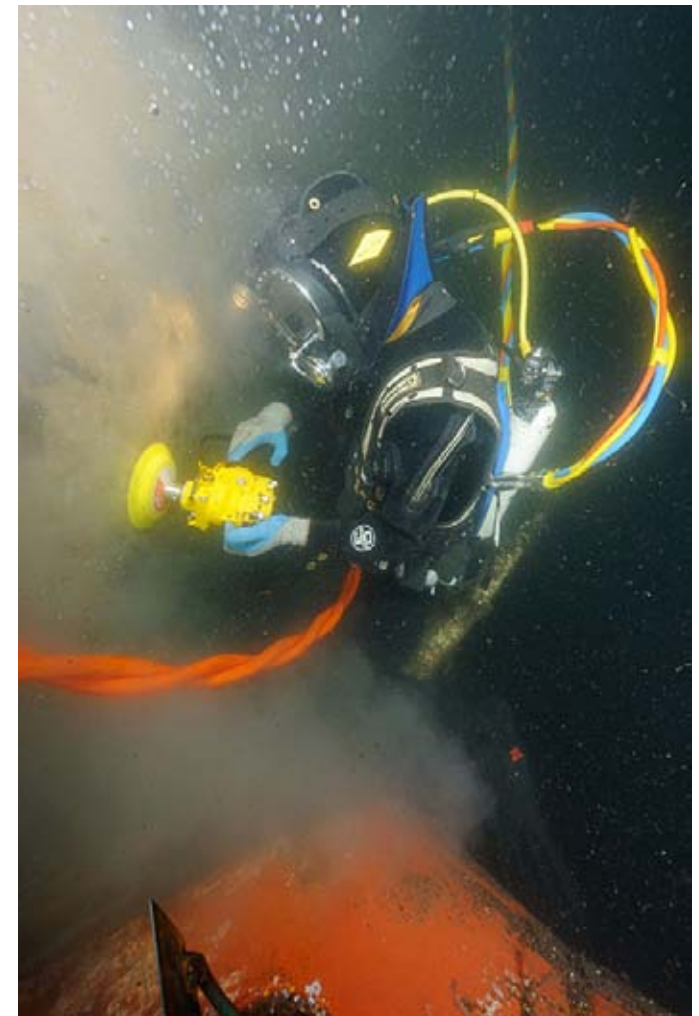
relatively short arms provided the lighting. Strobe placement was critical with each unit positioned well behind the large dome on the housing and angled slightly outwards.

The diver in this image was working under the stern of the ship burnishing a huge stainless steel propeller and helpfully the debris from his efforts was removed downstream by the current. Unfortunately all sorts of other fascinating stuff was passing by as two divers behind me did a grand job of scraping growth from the hull.

The best photo opportunity arose when the divers behind me stopped briefly to reposition themselves. Taking advantage of the reduced in-water debris I anchored myself over the drive casing and managed to get some shots off. Realising that I hadn't taken any verticals I rapidly repositioning one strobe to illuminate from above and managed one shot before the guys behind me recommenced their onslaught on the hull growth. The vertical is shown here as it proved to be the most appealing image out of the string. It would have benefitted from the upper strobe being positioned a little further back.

Gordon MacSkimming
www.pixsub.com

Nikon D3 with 14-24 mm zoom at 14mm, Subal housing with a large dome and extension to match the lens. 2 x Sea & Sea YS250 strobes with diffusers on full power, one above and one to the right. ISO800, 1/60th @ F11.



Do you have an interesting shot with a short story behind it?

If so e mail us and yours could be the next

"Parting shot".

peter@uwpmag.com