



AQUATICA™ Digital

You get the picture

We bring it back!

New housing for the Sony NEX 5 cameras

- Compact, yet ergonomic.
- Light, yet rugged.
- Built in optical connector for external strobes.
- 300ft / 90m rating.
- Complete modular port system.

AN-5



AQUATICA™

Digital

Deep down,

you want Aquatica



300 ft depth rating (upgradable to 450 ft).
Lightweight yet sturdy aluminum construction.
Optical strobe connectors or Classic wired connectors.
Hydrophone and moisture alarm included
Completely modular port system.

AD7000

Photo taken by Chris Doyal
with an Aquatica AD7000

This is my fourth Aquatica
housing, and the AD7000
tops them all.

Chris Doyal



www.aquatica.ca

Contents

- 4 Editorial
- 5 Readers Lives
- 6 News, Travel & Events
- 15 New Products



- 27 AquaTech Sports DC5V2
By Wade Hughes



- 31 INON UFL-M150 ZM80
by Dan Bolt



- 35 Zen WA-100
by Rob Spray



- 38 My first 'client'
by Dan Bolt



- 42 Going wide in Cebu
by Alex Tyrell



Cover shot by
Peter Scoones

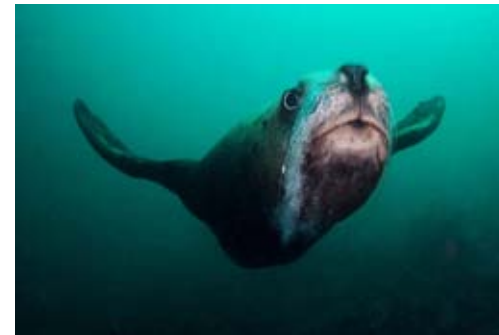
Underwater Photography

A web magazine UwP63 Nov/Dec 2011

- 47 False orca encounter
by Wade and Robyn Hughes



- 50 Port Hardy
by Rand McMeins



- 54 Noronha
by Michel Braunstein



- 58 Stepping off the Lizard
by Mark Webster



- 64 Veolia WPOTY 2011
67 Deep Impressions
by Peter Rowlands



- 72 Parting Shot
by Peter Scoones

Underwater Photography
2001 - 2011 © PR Productions
Publisher/Editor Peter Rowlands
www.pr-productions.co.uk
peter@uwpmag.com

Editorial

Fisheye trends

It was whilst working on Alex Tyrell article and Dan Bolt's review in this issue which both contained circular fisheye shots that I was reminded of how effective these lenses can be when their visually quirky photographic capability is harnessed.

Seeing them reminded me of one of the few moments in my life when I have had my breath taken away by an image and that was when I saw Peter Scoones' front cover image in 1988.

OK I'm sorry but I've cheated and rearranged it as a horizontal shot to fit UwP's format but it is reproduced correctly as a Parting Shot and there is a full explanation by Peter himself of the technique used to get the shot.

Circular fisheye shots are not everybody's cup of cocoa but if, as I suspect, a lot of underwater photographers are looking for the next trend, I would recommend the INON lens reviewed by Dan Bolt as a not too expensive route and one which is designed for compact cameras.

The trick then is to harness its exciting capacity to create a unique perspective.

I look forward to seeing the results.

Designs for video

I need to retract a statement I made in the Editorial of UwP 56 (Sept/Oct 2010). I wrote as follows:

In the past, manufacturers have designed SLR housings to be used primarily for stills photography but now, with the advent of HD quality video and stills, they need to build a design which can work ergonomically well with both.

I now realise that would be ergonomically impossible so I would like to see a bold housing manufacturer actually design and produce an SLR housing (preferably for the Panasonic GH2 please!) that provides ergonomic handling for video only.

This would include the ability to stop/start recording without wobbling the footage, smooth control of zoom and focus (including being able to switch from auto to manual focus during a shot) and the physical ability to link up to an external HDMI monitor such as Dive and See's 7" beauty.

It's a selfish request, I know, and you'd be right to accuse me of that and say "If you want to shoot video, buy a video camera" but the quality of SLR footage for the price is so good that it's worth a selfish request every now and again.

Thank you, Mr Fothergill

The BBC's autumn natural history blockbuster series, Frozen Planet, has just started here in the UK and I am delighted to report the Natural History Unit's output is back on track big time.

Thank you so much for making the 4 year investment it took to compile this footage which has a story, is incredibly well filmed by such talented and hardworking photographers and which shows us something we will never see ourselves. By that I mean that they didn't just go to the tourist honeypots for 2 weeks. They spent time so far off the beaten track that only a helicopter could get them there (I hope that really is true!).

I know in the past I have been a BBC Natural History critic but I'm never afraid to take my hat off when I see the real deal.

It was only as the end credits rolled that I saw the reason for this return to form. The Executive Producer was Alastair Fothergill who, since 1986, has produced some of the finest and most consistent programmes to come out of the NHU.

Thank you, Mr Fothergill.

Peter Rowlands
peter@uwpmag.com

Readers Lives

Documentaries

You are spot on with your observations and comments about the state of not only the UK but the planets TV docu-drama industry. I cannot stand seeing second rate productions anymore- hence I don't.

I hope you sent a copy of your editorial to the producers of Britain's Secret Seas....

They need to know at the very least that those that know, are not impressed. Tabloid documentary at best.

Mauricio Handler

Solo diving

Thank you for publishing the articles and comments on solo diving. Here in the Netherlands solo diving was not an issue until about 5 years ago but since then it has grown in popularity and naturally initiated heated debate between the soloists and the buddy divers. Perhaps the discussion is stronger here because until recently diving was more considered a safety hazard than a fun sport. My practical training in the early nineties emphasized heavily

on saving yourself and your buddy (always connected with a buddy line). Subjects such as buoyancy or the underwater environment were only marginally important. Diving without a buddy was considered extremely dangerous and as far as I know nobody dared to venture under water without one.

Then came digital underwater photography and I became an enthusiastic amateur underwater photographer. I soon discovered however that my buddy was becoming an artistic hazard. She/he pulled at the buddy line just when you wanted to take that magnificent shot or waved an arm or fin over that perfect clear scene clogging it with silt (or worse). I did my first solo dive when my buddy appeared at the dive site without his BCD. Going back to pick it up was not an option (more than an hours drive) as tide waits for no man so I decided to go in alone. The weather was good. The sea was calm and visibility looked perfect. I expected to feel nervous under water but actually I felt very relaxed. I was able to spend 15 minutes to get that perfect shot of a little goby which would have been impossible with an impatient (not a photographer) buddy at my side.

Since then I have made many

solo dives but I have set a few rules for myself. 1. I always dive at a known location. 2. I never go deeper than 10 meters (so I should be able to save myself in case of equipment failure). 3. I have my equipment checked and serviced once a year. 4. I stay fit.

The last rule perhaps looks odd but I can safely say that 90% of the dive accidents in the Netherlands are related to medical problems e.g. heart failure due to stress and/or physical exertion.

Leendert Smit

Pygmy seahorses

Thank you for taking a stand for pygmy seahorses. I too have watched with dismay at the total disregard some photographers have for these tiny, tiny critters. I hope you are going to pass out the "photography courtesy cards" at DEMA. Actually the courtesies also extend to taking photos of other critters. I cringe at the many times I have seen photographers disregarding marine life just to get the photo.

Bonnie McKenna

More Pygmy seahorses

Have just read the latest edition of UWP & thought I'd let you know that I agree with your stance on pygmy seahorse photos.

When photos of these creatures were appearing a few years ago, I was amazed. Then, in 2008 I visited Sulawesi and saw the seahorses myself. I was shocked to see dive guides manipulating the seahorses and the gorgonians so photographers could get their shot. I did take a few "grab" shots but nothing close to the classic pygmy seahorse photos that have been published. I admit I'm a novice when it comes to tropical diving photography and have little experience of the behaviour of these seahorses. However, I did notice that their first reaction when approached by a diver was to turn away!

Hopefully these guidelines will make people think, but I have my doubts.

Also, really enjoyed the article on solo diving in previous issue - since I dive a lot on my own in UK & Ireland it gave me food for thought!

Mark Thomas

Catfish catchup



I am writing to you to give you some news about European catfish, after my article in UWP.

A Scientific publication about the gathering of European catfish has been published. It is the result of a study, in collaboration with the searcher Frédéric Santoul (Laboratory of Functional and Environment, CNRS, University Paul Sabatier, Toulouse, France).

Due to the heavy weight reached by this freshwater giant, this is the heaviest biomass of freshwater fish ever seen in the world.

Link to the publication:

<http://www.plosone.org/article/info:doi/10.1371/journal.pone.0025732>

Happy reading!

Rémi Masson

www.remimasson.com

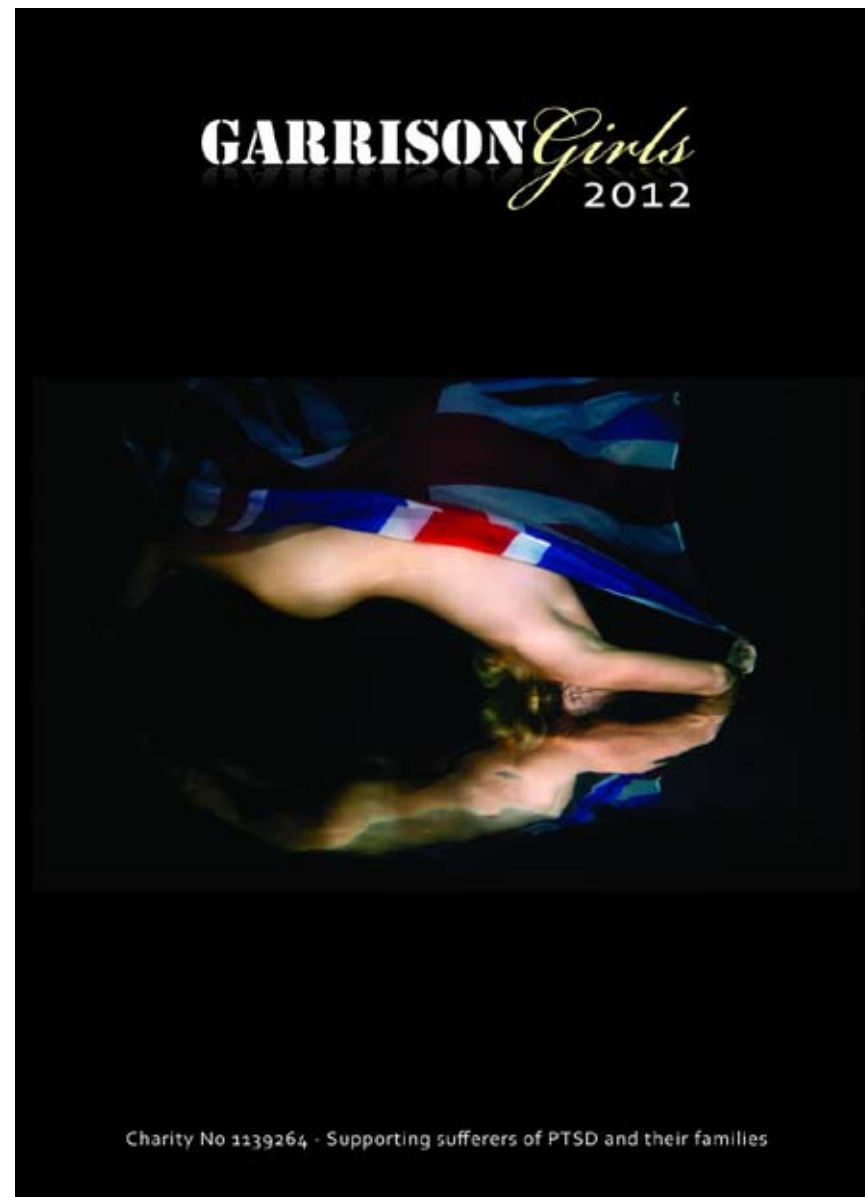
News, Travel & Events

Garrison Girls Calendar 2012

Nick Robertson-Brown, of Frogfish Photography, was recently asked to complete a particularly interesting project. He was asked to lead an underwater photo shoot of nude ladies for a charity calendar, raising money for servicemen, and their families, suffering from Post Traumatic Stress Disorder. Without hesitation Nick offered his support for free to help this cause. PTSD is a topic close to his heart, as his brother has recently been diagnosed with the illness, nearly 30 years after both he and Nick served in the Falklands War. The charity, Garrison Girls, decided to take the plunge with their fourth fund raising calendar. Intrepid wives of serving soldiers, sailors and airmen posed in the nude, underwater, for this 2012 edition.

Caroline, Nick's wife and business partner, and also an underwater photographer, was delighted to be able to help out, making sure the photo-shoot ran smoothly over two days. Her father served in the RAF for over 40 years, so for both the owners of Frogfish Photography this is a charity they instantly knew they wanted to help. Caroline said "We are best known for our images of underwater wildlife and have just returned from a month in Indonesia taking images of Manta Rays, Sharks and other marine life. This was a real challenge for us and we are delighted with the results. We are sure that the images and calendar will do a great job raising money and awareness for PTSD."

The Manchester Aquatics Centre kindly allowed the team to use their downstairs pool,



Charity No 1139264 - Supporting sufferers of PTSD and their families



providing the privacy needed for a nude shoot and to keep the project a secret until the launch date. The Frogfish & Garrison Girls teams tried out various poses and props, finally deciding to go with the 3 forces flags, along with the union flag, to make the most of the reflections on the surface of the water. The photographer and models benefited from the weightlessness of working underwater, allowing the girls to move freely and create the appearance of dancing in the water. Over 2 day-long shoots, 12 servicemen's wives braved the water and bared their all to help the cause. Nick completed the shoot using breath holding, rather than scuba, to reduce the bubbles and ripples on the surface of the water. In addition to the photographers, Frogfish Photography also provided medical support and assistance with brother and sister team Dr Alex and Teri Blythe.

Nick said "It was a great opportunity for me

to join forces with the Garrison Girls and produce these beautiful images for the 2012 calendar. Having served in the RAF for 22 years, this is a charity close to my heart. The team of wives that I met during this shoot are brave and inspirational characters and it was a wonderful experience."

The girls, ranging from young Mums to Grand Mums, stripped off once again to help raise money for their cause. They want to raise £5 million to help set up a retreat which will offer treatment and support for servicemen and women suffering from Post Traumatic Stress Disorder.

The aim will be to treat individual sufferers and whole family units.

Hopes are high that this unusual set of calendar images will inspire people to put their hands in their pockets, as well as to raise the profile of the charity. The beautiful underwater images will be available within the 2012 calendar and also later as poster

prints.

"I am often asked if the girls find it difficult stripping off and posing for a calendar. It's certainly not the usual behaviour for the wives, but any stress we feel is nothing when compared to what our husbands try to cope with every day when out on operations," said Sarah.

Copies will be available from The Forces Store

www.theforcesstore.co.uk

www.garrisiongirls.com

www.frogfishphotography.com

New Oonasdivers Brochure out now!



Featuring some amazing new destinations such as Oman, Indonesia, Philippines, Belize, and Galapagos!

Email info@oonasdivers.com to receive a copy.

Alex Tattersall wins the photo competition featured on the front and back cover and receives a diving holiday to the Red Sea!

www.oonasdivers.com

South Africa Photo Safari and Photography Workshop with Gregory Sweeney



Realize your dream of a wildlife photography tour in Africa. Combine the thrill of an African safari with your passion for photography for an exciting and satisfying adventure.

Photographers have a special approach to viewing wildlife and they will benefit by traveling with a group and guide who will cater to their needs rather than one that is geared for the average tourist. With Africa Wild Safaris, our photo safari is all about maximizing time with the wildlife. Our groups of 4 - 6 will explore the best private reserves and Kruger National Park through the lens. Photographers of all skill levels are welcome; anyone who is interested in learning, practicing, and loves wildlife is right for this trip. You will stay at our very own tree house lodge on a private game reserve right

near Kruger National Park.

Africa Wild Safaris is owned by photographer Gregory Sweeney and his wife Karen. They own a small lodge on a nature conservancy which becomes the home base for their photography safaris. Gregory also leads guests on underwater photography tours to photograph sharks, manatees, sailfish, and whale sharks.

Gregory Sweeney is a professional underwater and wildlife photographer, avid traveler, teacher, and conservationist whose photography celebrates the wonders of the natural world. You can see Greg's other photo tours, see image galleries, and purchase his images on his website:

www.gregorysweeney.com
www.africawildsafaris.net

Underwater Photography Adventures

visit www.GregorySweeney.com for more details

Manatee Workshop

22 -28th January 2012

Private charter boat, 8 guests,
photography instruction



Whale Sharks

in Isla Mujeres Mexico

31 July -5th Aug 2012

Huge aggregation, private charter
7 Guests

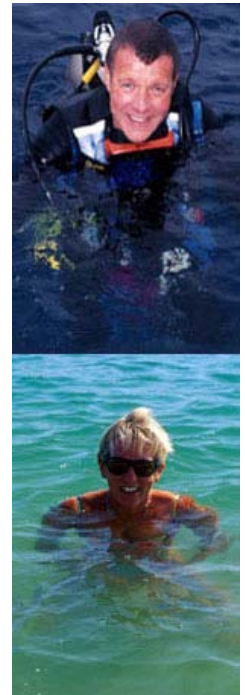


Cayman Photoquest with Martin and Sylvia Edge

5th - 15th May 2012

Martin and Sylvia have worked with Divequest from the earliest days of its inception and have many years of experience on which to draw to develop the most stimulating, rewarding and enjoyable trips. Your photography skills will be propelled in leaps and bounds towards that ultimate, perfect underwater image. Martin is a great underwater photographer, for sure, but what really drives him and stimulates his interest more than anything else is teaching others. Little wonder that Martin's students refer to him as their 'guru'!

www.divequest.co.uk



Ultimate Papua New Guinea

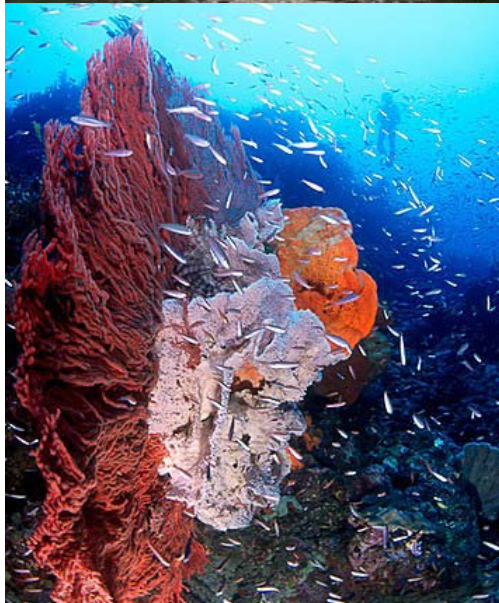
Original Image Making with Michele Westmorland

19th - 30th October 2012

Michele Westmorland is a well respected and highly regarded freelance photographer, adventurer and explorer. She has extensive experience of photography above and below the waves but her underwater photography skills are what set Michele apart from the ordinary travelling photo journalist. In the early 1990s, Michele made her first trip to Papua New Guinea and made her first foray into photographing underwater life and scenery. Since then Michele has notched up over 25 visits to Papua New Guinea and is widely acknowledged as something of an authority on this mysterious destination.

For her inaugural Divequest expedition, Michele has chosen to charter the liveaboard FeBrina for a 9 night cruise of its 'Signature Itinerary' taking in Walindi, Kimbe Bay, Witu and Father's Reef. This particular itinerary has long been acknowledged of something of a 'Best of the Best' diving on offer in Papua New Guinea and with someone of Michele's experience at your side, you'll never have a better opportunity to get more

www.uwpmag.com



Busy reefs of Kimbe Bay (Michele Westmorland)

out of a trip to one of the world's top dive destinations. Papua New Guinea stands totally apart from the usual travel destination. Those divers with a spirit of adventure and a yearning for discovery should look no farther than Papua New Guinea and in particular the island of New Britain.

www.divequest.co.uk

DiveQuest

THE ULTIMATE IN DIVETRAVEL

Photo: Rachel Lee Horsfield



www.divequest-travel.com

The Cayman Photoquest with Martin Edge 5-15th May 2012

Ultimate Papua New Guinea with Michele Westmorland 9-30th October 2012

Bali: The Art of Underwater Photography with Shannon Conway 21 November - 1st December 2012

Galapagos: The Art of Underwater Photography with Shannon Conway 11-24th June 2013

The Fiji Photoquest with Martin Edge 4-15th October 2013

Palau: The Art of Underwater Photography with Shannon Conway 1-11th March 2014

Truk: The Art of Underwater Photography with Shannon Conway 4-11th May 2014



DivePhotoGuide.com Triton Bay/Raja Ampat Expedition

This December, from the 6th to the 20th, DPG Expeditions will be headed to a remote area of Eastern Indonesia known for prolific and biodiverse reefs. We will combine one week in Triton Bay, and one week in Raja Ampat, one of the hottest destinations for underwater photographers today. Both of these areas are a hot bed for biodiversity. Very few divers have had the chance to get to Triton Bay

We will board one of the only live aboard vessels that goes to Triton Bay, the MSY Seahorse, on Dec 6th, and dive and shoot Triton Bay for 4 or 5 days before the crossing to Misool in Raja Ampat. We will arrive in Misool on the 13th and will disembark the Seahorse and stay in the luxurious on-water bungalows of Misool Eco Resort. The resort in the heart of the best diving of Raja Ampat, and a nice break from being on a live aboard for a week. We will depart to Sorong airport on Dec 20th.

The trip normally costs close



to \$6000, but due to last minute cancellations, we have two spots that we are offering for \$4500 each!

www.divephotoguide.com

Andaman Islands with Mark Strickland / Chris Huss February & March 2012



There are just a few remaining places on the Mark Strickland / Chris Huss photography expeditions to the Andaman Islands in February & March 2012.

Mark & Chris have led several highly successful expeditions with the Siren Fleet in both the Andaman Islands, Thailand & the Philippines over the past years and we look forward to many more!

Join them and benefit from their expertise not only in photography but as marine life specialists.

Don't miss out on this awesome opportunity to dive with two of the industry's finest.... book your place today!

www.worldwidediveandsail.com



New Destination
PALAU

WORLDWIDE
DIVE AND SAIL

The Siren Fleet

SIX luxury liveaboards
Your number one choice
The worlds best diving

Palau • Thailand • Philippines • Indonesia
Maldives • Timor-Leste • Malaysia • India

Call the experts: +44 208 099 2230
www.worldwidediveandsail.com
info@worldwidediveandsail.com

Cozumel Photo Shootout November 15 - 20, 2011



The pristine beaches of Cozumel and its Caribbean blue waters teeming with sea life provide the ideal backdrop for professional photographers seeking the Best Picture in the “Cozumel Photo Shootout” hosted by the Presidente InterContinental Cozumel Resort & Spa, November 15 – 20, 2011.

Registration for the five-day event is US\$264 per person per night which includes deluxe accommodations at the Presidente InterContinental Cozumel Resort & Spa, Shootout registration fee, three days of land or diving tours, breakfast, a welcome reception, farewell dinner, taxes and resort service fee. Double occupancy rates are US\$176 per person per night.

A total of US\$15,000 will be awarded for the top three photos: Best Overall Picture, Best Land Picture and Best Underwater Picture.

www.uwpmag.com

Judges for this year’s competition include award-winning photographers Ty Sawyer and Michele Benoy-Westmorland.

“Shootout” participants may choose land or scuba diving tours or a combination of both included in the registration fee. Experience private reef tours led by resident underwater photography experts Jose Luis Aragon and Nacho Gil where participants will enjoy capturing colorful corals, turtles, octopus, and fish on camera.

In addition to photographic expeditions, participants will enjoy workshops, presentations and expositions. To cap off the four-day event, a slide show of photo entries will be presented at the awards dinner.

www.cozumelphotoshootout.com

Uw photo workshop with Sue Daly in Sark June 16th - 23rd, July 14th - 21st 2012 Aug 11th - 18th, Aug 25th - Sept 1st 2012



With its wealth of colourful marine life and clear waters, Sark is one of the best dive destinations for underwater photographers in the British Isles. These week long workshops are perfect for those just starting out in underwater photography as well as improvers with informal, one to one tuition from award-winning wildlife photographer and film-maker Sue Daly.

There will also be an introduction to what you can do with your images in Photoshop. Underwater videographers are also welcome with advice offered on putting together a storyline and editing your footage as well as filming and lighting underwater. The workshop includes six days boat diving around the reefs of Sark and, weather permitting, a wreck dive or two off Jersey or Guernsey. The dive sites will be chosen specifically with



underwater photography in mind. Our boat for the week will be the ten metre Starfish of Sark run by Andy Leaman of Sark Diving Services who has more than 20 years experience as a diver and skipper in Channel Island waters. Starfish now has a lift fitted to the stern for easy diver pickups.

The workshop fee of £595 includes two dives a day for six days (including tanks, weights and air) and self catering accommodation in a shared thatched cottage.

www.suedalyproductions.com

Scubazoo Maldives safari 10-20th May 2012



Having just launched their coffee table book “Maldives - The Underwater Kingdom”, the Scubazoo team have decided to return to the Maldives to share their photographic expertise with the Siren Fleet and their guests. Join Jason Isley for a 10 night liveaboard safari in the Maldives, following our central itinerary from Male to Khadhoo on Laamu Atoll from 10th-20th May 2012.

The trip is open to just 12 divers, so the groups will be kept small and you will have the flexibility to remain at certain sites in order to practice with your u/w camera &

perfect techniques. We welcome photographers of all experience levels and the trip is as much about sharing ideas as it is about creating fantastic images.

Jason himself has been photographing the underwater world for over 15 years, has scooped many international awards and had his work published in magazines and books worldwide.

www.worldwidediveandsail.com
www.scubazoo.com



Issue 63/12

FANTASEA
line

Presents
Nikon P7000 / Fantasea FP7000

Available Now



PERFECTION

www.fantasea.com | info@fantasea.com

Wallacea
dive cruise



RAJA EMPAT - SULAWESI - KOMODO - INDONESIA

10 divers, 3 dive guides. Simply dive

www.wallacea-divecruise.com

www.uwpmag.com



Download our online brochure
HERE

Oasis Photo Contest - 30,000 euros in prizes

My name is Gianfranco Corino and I'm writing on behalf of Italian magazine of nature and photography 'Oasis.'

We are organizing the second edition of the International competition of Nature Photography "Oasis PhotoContest" with a total of more than 30,000 euros in prizes divided in 10 sections. The deadline for entries is November 30, 2011, and we wanted to know if you would be interested in promoting our photo contest among your partner. If you would like to know more about us, you can visit our website at www.oasisweb.it

In case you're interested in our proposal, we send you a short text that you could either put on your website

More than € 30,000 in prizes will be given in the international contest of nature photography OASIS PHOTO CONTEST 2011.

And more than 100 awards in cash, trips and photographic equipments will go to the winners.

Ten winners will be selected from each category.

As the competition is indeed divided in 10 different sections:

- A) LANDSCAPE
- B) MAMMALS
- C) BIRDS
- D) OTHER ANIMALS
- E) PORTFOLIO: PHOTOGRAPHS THAT TELL A STORY
- F) UNDERWATER PHOTOGRAPHY
- G) PEOPLE & POPULATIONS
- H) THE PLANT WORLD
- I) HOME FRIENDS
- L) SHOOTING TECHNIQUES

For each section, 10 prizes, including trips for couples and \$ 500 checks, SLR cameras and photographic equipment.

Entries will close on November 30, 2011.

www.oasisphotocontest.com

ULTRALIGHT

CONTROL SYSTEMS



We manufacture trays for your digital camera & video housings and arms to add a strobe or light.



16 years in business.
100% customer satisfaction
guaranteed.

Special
GoPro
mounts

The original arms with the O-ring in the ball.

ULTRALIGHT CONTROL SYSTEMS SELLS THE ONLY TRAYS, HANDLES, ARMS, CLAMPS AND ADAPTERS THAT ARE MANUFACTURED AND ASSEMBLED IN THE USA. QUALITY AND CUSTOMER SERVICE ARE OUR #1 PRIORITIES. ALL PARTS ARE MACHINED (NOT MOLDED) FROM THE HIGHEST GRADE ALUMINUM AND HARD ANODIZED. OTHER PARTS ARE STAINLESS STEEL.



Made in
the USA

www.ulcs.com

“Often copied,
never equaled”

New Products

Aquatica has announced that it has acquired Amphibico, the industry leader in underwater video imaging. The combined company is now a global leader in the design, development and service of equipment for the professional and recreational videographer, filmmaker and still photographer. For more than two decades both Montreal-based companies have been recognized for product innovation, quality manufacturing, and excellent customer service. “The Amphibico name is known around the world for excellence in underwater videography,” said Aquatica co-owner Blake Stoughton. “While we are combining the operations of the two companies, we will maintain the Amphibico brand and the commitment to quality and excellence that it has inspired for many years.” “The acquisition of Amphibico will allow us to offer our customers the combined expertise to deliver the very best products for all underwater imaging requirements,” said Norma Alonzo, co-owner of Aquatica. “The businesses are a great fit and we look forward to bringing our combined capabilities to serve the needs of the professional and recreational diver.

www.uwpmag.com

AQUATICA
Digital



AMPHIBICO

Technical Lighting Control

Aquatica is a Canadian manufacturer of fine quality aluminum housings for underwater photography. Our camera housings are available for selected Canon, Nikon and Sony digital cameras and are part of a comprehensive system which includes a large selection of wide angle and macro ports, accessories and capped off with our acclaimed Aqua View finder.

With a standard depth rating of over 300ft/90m, quick and easy access to all controls, innovative ergonomic design and unsurpassed technical support, Aquatica has become the housing choice of the discerning underwater photographer today.

www.aquatica.ca



ACQUAPAZZA

That Amazing Moment,
with SLR Quality

APS0-NEX5N

Underwater Camera Housing for SONY NEX-5N

<http://acquapazza.jp/en>

Cameras UNDERWATER



www.camerasunderwater.co.uk

+44 (0)1404 812277

Amphibico Genesis housing for the Sony FS100U



Amphibico Inc. has announced that it is developing a new strain of underwater imaging housings. The "GENESIS" line of compact Prosumer HD housings will provide a whole new approach to the complex travel systems that are customary to a pro system today. It's simplistic compact form will facilitate the way pros will shoot underwater High Definition from now on. This becomes possible with the introduction of the new NXCAM Sony line of Pro HD camcorders. Sony has developed a new type of E-mount interchangeable lens camcorder for professional use that is equipped with a Super-35mm equivalent large format CMOS sensor.

The NEW Amphibico GENESIS

housing for the Sony FS100U NXCAM HD PRO camcorder is built with the same high quality solid aluminum construction as their previous PRO line of housings. Keeping in mind total ergonomics and underwater balance, its compact design with an intergraded electronic grip system makes the unit extremely user friendly underwater and our design team went even a step further, allocating the attachment of a separate accessory to house the Ninja recording media.

Once again Amphibico is at the forefront of innovative underwater technology.

www.amphibico.com



**That Amazing Moment,
with SLR Quality**

APSO-NEX5N

Underwater Camera Housing for SONY NEX-5N



<http://acquapazza.jp/en>

Cameras UNDERWATER



www.camerasunderwater.co.uk

+44 (0)1404 812277

Aquatica AN-5n for the Sony NEX-5n

The Aquatica Team is proud to announce the release of the Aquatica AN-5n housing for the Sony NEX-5n camera.

Special care has been taken to locate the controls at their best possible positions and the basic layout of the camera has been reproduced externally to retain the visual comfort of not having to search relocated controls. Even with the extremely small size of this housing, AQUATICA has managed to built



in a quick access lever to bring the internal flash up and down allowing for quickly alternating between strobe illuminated and ambient light and a pair of built-in dual optical strobe connectors are provided.

www.aquatica.ca



Stand Out from the Crowd



Underwater Housings for
 Canon 7D, 60D, 600D, 550D
 Nikon D7000, D300s, D300, D700, D90
 Sony NEX-5, Panasonic GH2, LX5, Olympus EPL-2, XZ1



www.uwvisions.com
www.nauticamuk.com

Aquatica D7000



- Lightning Fast Focus
- 1080p HD Video
- Compact Size
- Great Ergonomics

BACKSCATTER
 Underwater Video & Photo

Free Lifetime Tech Support with Every Purchase
 Discounted International Shipping Options

USA West HQ	USA East
+1 831.645.1082	+1 603.432.1997
Skype:	Skype:
Backscatter_West	Backscatter_East

BACKSCATTER.COM

SEA & SEA
THE UNDERWATER IMAGING COMPANY



MDX D7000 7D

**Machined Solid Block Aluminium
Corrosion-Resistant Coating
Ergonomic Design
Anti-Reflective LCD Window
Takes optional VF45 Viewfinder
Port Locking Mechanism
Locking Latches
Built-in Leak Detector
Fibre Optic Cable Socket x2
100m Depth Rated**



**Quality Camera Gear for all
underwater photographers**

www.sea-sea.net

01803 663012 info@sea-sea.com

Nauticam NA-NEX5N for Sony NEX-5N

Nauticam proudly announces the NA-NEX5N Housing for Sony NEX-5N, and upgrade kit for existing NA-NEX5 housings. This housing brings the image quality of an advanced DSLR size sensor into the underwater world - in a system so compact that it easily fits into a daypack.

NA-NEX5N delivers the advanced functionality of the NEX-5N in style and with the ergonomics that people have come to expect from Nauticam.

Existing NA-NEX5N customers wanting to upgrade will not lose



their investment. Ports and other accessories from NA-NEX5 can be used with no modification. Nauticam is producing an upgrade kit that will allow an existing NA-NEX5 housing to be retrofitted to work with the NEX-5N camera.

www.nauticamusa.com

Subal SGF2 and SGF3

Subal has announced the release of two new housings for the Panasonic GF2 and GF3 EVIL cameras. These feature the standard Subal manufacture techniques and surface coatings, as well as the QuickLock closure system. The SGF2 and SGF3 also feature access to all camera controls (including flash raise/lower), are backwards compatible with all bayonet fitting Subal ports and have a fiber optic port for strobe triggering.

www.subal.com



**Nauticam
USA**

Nauticam Olympus XZ1



“Total control”

This camera and housing package offers complete control and image quality of an SLR system with the ease of use expected of a compact system.

Controls are simple but well thought out, with familiar push buttons for quick access to functions like macro mode, flash mode, etc. Dual control rings immediately access frequently used manual settings like ISO, F-Stop, and Shutter Speed. With a dedicated movie start/stop button recording 720P / 30fps video clips is only a pushbutton away.

www.nauticamusa.com

SEA&SEA
THE UNDERWATER IMAGING COMPANY



YS-01

**Compact & Lightweight Strobe
DS-TTL & Manual Control
110° Beam Angle (with Diffuser)
Built-In Modelling Light
75m Depth Rated**



**Quality Camera Gear for all
underwater photographers**
www.sea-sea.net
01803 663012 info@sea-sea.com

New Generation of Underwater Monitors by Dive and See

DNC-7 and DNC-7C are the two new monitors from Dive and See that many photographers have been awaiting.

Dive and See introduces a large 7" external LCD monitor with a 16:9 ratio – the videographer's ultimate helper, fitting practically any housing. With a strong anodized aluminum body, it does not require opening or support. It is compact in design, weighs just 240 grams, and has been tested at a depth of up to 60 meters.

The monitor comes in two models: with a composite input and an HDMI input. Dive and See developed a custom connector that simply fits with existing photo and video housings. Easily navigable, all the functions are accessible through the body of the monitor. Picture, focus, and other parameters are easily adjustable, even in bright sunlight. Both models include detachable cables. A powerful built-in battery lasting for up to 4 hours of continuous use is rechargeable without disassembling the monitor;



the monitor has a charge indicator.

The monitors can be attached from the top or bottom using arms of many manufacturers. With the ability to adjust the angle, it is easy to film from above or below, especially in hard to reach places.

The monitor with the HDMI input allows the image to be seen in HD format (1080p). A specially developed compact mini-HDMI connector allows the monitor to be connected through almost any DSLR housing.

www.diveandsee.com

Nauticam
USA

**Nauticam Olympus
E-PL2**



"Top of the Class"

E-PL2 shooters now have the option of stepping up to the durability and functionality of a rugged aluminum housing for their camera. The NA-EPL2 housing from Nauticam delivers the advanced functionality of the E-PL2 in style and with the ergonomics that people have come to expect from Nauticam.

This is a very compact and lightweight housing, with all of the E-PL2 camera controls available from the ergonomic grip sculpted into the side of the housing. A choice of hand strap and left/right handle means the shooter can customize the housing to meet their specific needs.

www.nauticamusa.com

 **ACQUAPAZZA**



APOL-XZ1

Underwater housing for OLYMPUS XZ-1

**High Picture Quality Close to SLR
Using a Large f.1.8-2.5 Lens**



<http://acquapazza.jp/en>

Ikelite Pentax K-5, K-7 housing



This heavy-duty clear polycarbonate case is contoured to the camera, durable, and completely corrosion free. A clear view of the main o-ring seal, port o-ring seal and camera controls provides ease of use and confidence. The housing is fully functional to a depth rating of 200 feet (60m) and only slightly negative in fresh water depending on choice of lens port (lens port required, sold separately).

Controls are provided through the housing for all camera functions and kept water-tight with Ikelite pioneered Quad-Ring seal glands—proven to be the

most reliable method of sealing controls. A large zoom control knob can be comfortably reached without removing your hand from the handle. Recording start/stop while in video mode is also accessed effortlessly from the handle by the thumb of your right hand.

The Super-Eye magnifier offers enhanced visibility of the camera's viewfinder while wearing a diving mask. The camera's large LCD screen can be clearly viewed through the back of the housing. The live preview feature of the camera is accessible for framing your photos using the camera's LCD screen.

www.ikelite.com



Nauticam
USA

Nauticam NA-NEX5N Sony NEX-5N housing



"Back to the future"

The Sony NEX-5N provides DSLR image quality with the full HD video of a camcorder in a compact size. The Nauticam NA-NEX5N 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

Nauticam NA-GF3 for Panasonic Lumix GF3



Nauticam proudly announces the NA-GF3 Housing for Panasonic Lumix DMC-GF3, opening the underwater world to owners of one of the smallest, best imaging cameras based on the advanced micro 4/3 sensor.

The NA-GF3 housing from Nauticam delivers the advanced functionality of the GF3 in style and with the ergonomics that people have come to expect from Nauticam.

This is a very compact and lightweight housing, with all of the key GF3 camera controls available from the ergonomic grip sculpted into the side of the housing. A choice of hand strap and left/right handle means the shooter can customize the housing to meet their specific needs.

The same Nauticam patented mini locking port release system used in GF2, NEX-5 and E-PL2 housings

has been incorporated, allowing easy and secure port changes. Ports are available for the major lenses that are useful underwater, including the Lumix 14-42mm kit lens, the Lumix G Fisheye 8mm, Lumix 7-14mm, and the Panasonic Leica 45mm macro lens.

www.nauticamusa.com



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

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.

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.

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!

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.

Free Ground Shipping!

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

www.reefphoto.com

Acquapazza's APSO-NEX5N



Acquapazza's APSO-NEX5N housing for the Sony NEX-5N may look like their previous model but it incorporates 2 new significant features which have been incorporated as a result of customer feedback.

The first is the screw thread port design has been updated to a bayonet fit (Port mount M86) which is much quicker to fit and provides precise positioning. A screw thread version of the new APSO-NEX5N is available for owners of existing Acquapazza screw thread ports.

The second improvement is the addition of a manual focus control. This will please those photographers who don't trust autofocus, especially when shooting video footage. This control can be used to control the zoom when using autofocus and zoom lenses. Separate zoom and focus controls are still available using the AMRS magnetic control rings on



selected ports.

7 ports are available for the APSO-NEX5N – 16mm, 16mm plus fisheye, 18-55mm, 30mm macro and 55-210mm as well as the Sony Alpha 50 and 100mm macro lenses.

The Acquapazza APSO-NEX5N is truly a system camera which provides SLR quality without the weight and expense.

www.acquapazza.jp

HeinrichsWeikamp LED lamp

The problem: Big dive lamps tend to be bulky both when diving and when having to transport them; small lamps often don't provide enough light. The solution? The HeinrichsWeikamp LED lamp.

Controlled by a microprocessor and dimmable in three steps, this lamp is a high-end product, made in Germany. The powerful lithium ion battery allows for a minimum of 100 minutes at full capacity, with no decline in brightness; at the lowest capacity level, it is a minimum of 400



minutes. The housing is milled from solid aluminium. It is sealed with double o-rings, approved for a diving depth of 300 metres and tested for 500 metres in the pressure tank.



www.heinrichsweikamp.net

Cameras UNDERWATER

SUBAL NO7000

+44 (0)1404 812277

www.camerasunderwater.co.uk



ACQUAPAZZA

Full hi-vision goes Underwater.

APSO-HX7V

Underwater housing for SONY DSC-HX7V

Capturing amazingly detailed video with the full HD movie mode, the high-zoom compact SONY DSC-HX7V



<http://youtu.be/GNKt6tdlxzk>

<http://acquapazza.jp/en>

www.uwpmag.com

Nauticam NA-600D Canon EOS Rebel T3i/600D



Nauticam is proud to announce the arrival of the NA-600D housing for Canon 600D/T3i. The NA-600D builds on the success of the NA-550D housing with a new design that keeps the best of the 550D housing but adds new design elements to further enhance the functionality and ergonomics.

The NA-600D housing inherits the patented Nauticam port locking system, locking housing latches,

comfortable rubberized handles, and innovative ergonomic access to key camera controls. New features include a multifunction thumb lever for accessing Video Start/Stop and programmable AE Lock button, and control extensions moving all of the camera's controls within reach of the right and left handles.

www.nauticamusa.com

Underwater Photo Tutorials.com

On-line Education for the Underwater Photographer 24/7

Now it's fast and easy to learn underwater photography 24/7 at your own pace, in the convenience of your own home. This unique subscription service offers underwater photography instruction and tutorials on the use of Adobe Photoshop, Lightroom and Elements for only \$199 US per year.

The Backscatter Custom GoPro Housing



Flat Lens for Sharp Underwater Focus

BACKSCATTER
Underwater Video & Photo

Free Lifetime Tech Support with Every Purchase
Discounted International Shipping Options

USA West HQ	USA East
+1 831.645.1082	+1 603.432.1997
Skype:	Skype:
Backscatter_West	Backscatter_East

BACKSCATTER.COM

Issue 63/23



ACQUAPAZZA
Underwater Camera Housing

NEW TYPE

Coming soon!

**and
NEXT UP**

What's is this!?

<http://acquapazza.jp/en>

iPhone Nudibranch ID Guide

A dedicated Nudibranch Identification Guide has been developed for the iPhone. Capitalizing on the popularity, ease of use and high-resolution touch screen of the iPhone, this innovative field guide does not require access to the carrier network or Internet.

Just released and available in the Apple App Store, is the second in a series of iPhone Apps dedicated to the identification of Nudibranchs from around the World. The Eastern Pacific Region which features 420 species of Nudibranch (Sea Slug) from Alaska down to the tip of Chile in South America, where marine diversity ranges from tropical to cold water species.



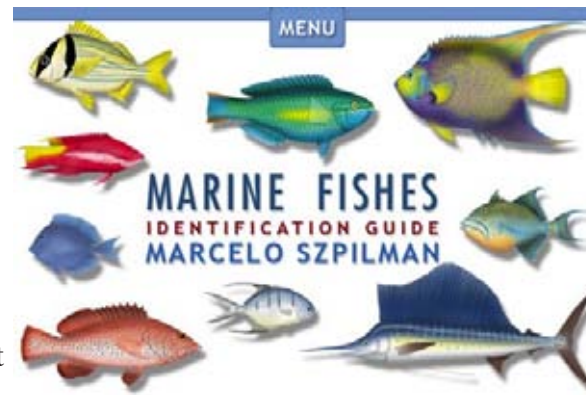
www.nudibranch.com.au

Marine Fishes ID Guide

Identify the marine fishes caught in fishing, observed or photographed in dives or even at the time of fish purchase in a fish shop.

Fully interactive and very easy to use, this application was produced in Portuguese (English and Spanish coming soon) so that you can visually identify more than 200 species of marine fishes.

Searches by names, families and genera. Keys for visual identification with 184 fish illustrations in black & white. A list of 778 scientific names and their common names in Portuguese, English, and Spanish. 170 complete cards with 178 fish illustrations in color and 84 color photos.



www.itunes.apple.com/app/marine-fishes-identification/id454024564

Fisheye FIX for Canon G12



Redesigned for 2011
Improved Ergonomics,
Same Great Price

BACKSCATTER
Underwater Video & Photo

Free Lifetime Tech Support with Every Purchase
Discounted International Shipping Options

USA West HQ	USA East
+1 831.645.1082	+1 603.432.1997
Skype:	Skype:
Backscatter_West	Backscatter_East

BACKSCATTER.COM

WHAT LIES BENEATH?

Check out these latest additions to the OLC product range:



Hugyfot SLR housings

- Super sturdy construction
- 100m depth rating
- Pre-dive leak check
- Interchangeable port system



Nauticam SLR housings

- Innovative design
- 100m depth rating
- Extremely ergonomic
- Interchangeable port system

FIND OUT WITH HELP FROM



London's premier underwater camera store

Ocean Leisure Cameras is the one-stop central London underwater photography specialist store. You'll find the same old faces in store with some of the same kit and a whole lot of new stuff. For best advice and heaps of experience OLC is the place to go.

Within OLC you'll find all the top UW photo brands like: Canon, Panasonic, Inon, Sea & Sea, Hugyfot, Nauticam, Light & Motion, Fisheye and GoPro

Opening times:
Weekdays: 10am-7pm
Sat: 10am-5pm
Sun: 11am-5pm

Address:
11-14 Northumberland Ave
London, WC2N 5AQ
Underground: Embankment

Contact:
Phone: 020 7930 5051
info@oceanleisurecameras.com
www.oceanleisurecameras.com

CAMERAS • HOUSINGS • LENSES • STROBES • LIGHTS • VIDEO • COURSES

LED lamp



Technical data	LED Seoul P7 / 10 Watt W724CO-E
Lamp	Microprocessor controlled
Electronics	7.4V, 2900 mAh, user-replaceable
Lithon-Battery	19cm x 2.5cm (Head: 3.3cm)
Size	
Weight	250 g

Our compact, lightweight and powerful lamp is ideal for most situations underwater. Its brightness surpasses that of similarly compact dive lamps, meaning that for many divers, it can take the place of a big main lamp. As a backup lamp, its modest weight and compact size make it fit into most jacket pockets.

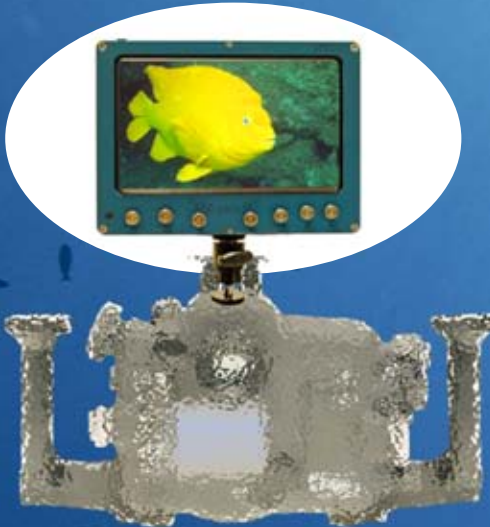
Controlled by a microprocessor and dimmable in three steps, this lamp is a high-end product, made in Germany. The powerful lithium ion battery allows for a minimum of 100 minutes at full capacity, with no decline in brightness; at the lowest capacity level, it is a minimum of 400 minutes. The housing is milled from solid aluminium. It is sealed with double o-rings, approved for a diving depth of 300 metres and tested for 500 metres in the pressure tank. The high-quality piezoelectric makes for easy, one-handed control.

heinrichs  weikamp

For further information, visit our website www.heinrichsweikamp.de or contact us at info@heinrichsweikamp.de

DIVE AND SEE

7 inch high resolution LCD monitor with HDMI input



- Strong and lightweight aluminum shell
- Sealed housing - no opening required
- Ultra-bright LCD panel with LED backlight
- 6 adjustable backlight levels for day or night-time
- Built-in rechargeable Li-Ion battery with Indicator



www.diveandsee.com
info@diveandsee.com

Ikelite Olympus XZ-1

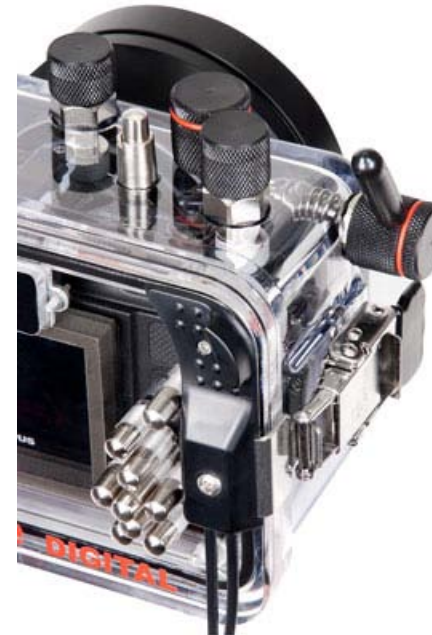


Dive into underwater photography with our most compact true TTL camera system. The Compact Digital housing is high quality, extremely durable, and backed by Ikelite's long-standing reputation for excellence.

Proprietary conversion circuitry allows two-way communication between the camera and Ikelite Substrobes providing true TTL exposure. This ensures a faster recycling time and longer camera battery life as compared to fiber optic TTL systems. Take advantage of this powerful feature by attaching any current model Ikelite DS Substrobe.

All camera controls except the Flash Open Switch are fully functional through the housing and depth rated to 200ft (60m).

Two 12-24 threaded mounts on the bottom of the housing allow for the secure attachment of optional trays



and lighting accessories.

Size and Weight. 7" wide x 5" high x 6.2" deep including controls and lens port 180mm x 130mm x 160mm 2.9lb (1340g) above water

www.ikelite.com

Your advert could be here for just £25 or less

www.uwpmag.com/?p=advertise

or speak to Peter Rowlands direct on 00 44 (0)1752 863700

Underwater Photography Workshops with Sue Daly in the Beautiful Channel Island of Sark



Travel, accommodation, 6 days diving & tuition for £595
www.suedalyproductions.com

AquaTech Sports DC5V2

By Wade Hughes

It's kept me awake at night sometimes. Just imagining a fumble as my camera housing is passed from water to boat in rough seas. Not really an issue when the bottom is reachable. But over the abyss, in mid-ocean? Loss of the equipment is one thing, that's insurable and replaceable. What's inside, though, the images, would be lost forever.

Lanyards and neck straps are a pain in the bum. I used clamps and strobe arms and flotation foam on one expedition to the Azores but still could not bolt enough foam onto the housing to make it neutrally buoyant. And on the first swim from the boat, in an attempt to reach a meandering sperm whale, I discovered another characteristic of the padded girders – drag. If a sperm whale merely flexes its flukes in a lazy stretch, it propels itself ten metres or so, so something approximating hydro-dynamic efficiency is essential for anything but serendipitous photography. Trying to push or pull my inelegantly festooned heavy metal housing through the sea made the thought of dropping the bloody thing seem quite a good idea.

Scuba bubbles would spook sperm whales and the drag from a tank would render the photographer much less mobile than is ideal. In addition, in the Azores, conditions of the permit which allows us to enter the water with cetacea prohibit the use of scuba. So everything we shoot there is done using snorkel only. And that's what led me to think about using surf or sports housings for whale work. No



Lightweight and compact; ideal for shallow water work...and it floats.

Good corner to corner sharpness

need for 100 metre-proof seals and full metal jacket housings.

But there was always the question of sharpness. Just how good could these plastic domes be, compared to the multi-coated nine inch mineral glass dome that I pamper and protect as carry-on baggage? It was that question, more than anything else, that held me back from trying one of these housings.

But I finally sagged under the weight of concern for images lost in the abyss and bought an AquaTech SportsDC5V2 housing.

It's a delightful housing. It's not without shortcomings for the kind of work I do with whales,



but most of those can be overcome, and it has the potential to be not just adequate, but actually an excellent tool.

Straight out of the box, the quality of the build is immediately apparent. It's a solid and well finished aggregation of fibreglass, polycarbonate, aluminium, and stainless steel. It is light in weight, but the individual parts, the housing, the extension ring, the backplate, the camera mount, and the dome all exhibit the substance and feel of high quality. The controls reassuringly firm and stiff in their glands. There is nothing whatsoever flimsy about this rig.

Installing the camera is so easy it left me, used to jiggling and wiggling precisely machined and zero tolerance gears and wheels in my regular housing, wondering if I had overlooked some steps in the process. It's simply a matter of attaching the base plate to the camera, sliding the camera into the housing, and clamping the acrylic backplate in place with the four sturdy double-action over-centre stainless clips. The main o-ring is visible through the backplate, so it can be visually inspected for an effective seal.

I shoot mostly prime lenses, but, for those times when a zoom is preferable, the lens needs to be wrapped with a quick fit velcro and



The baseplate slides in, the acrylic back clips on, and the camera is ready to go

plastic belt. This engages with a nubbed neoprene gear on the housing zoom control. The extension ring and dome attach via a coarse and positive thread. No risk of cross-threading.

Overall, I think the design strategy can be summed up in three words: quality; precision; simplicity.

And so to the dome. I bought the LP-3 eight inch dome for use with a 35mm prime and a 16-35mm zoom. It is razorsharp. I still worry about the softness of the acrylic, and my mineral glass multi coated nine inch dome does give better results - but only marginally. Perhaps as a concession to the inevitability that the acrylic will get trashed, AquaTech has made it a replaceable element. No need to pay for a complete dome, just remove the acrylic dome from the aluminium mount and install a new one. That's not something I



High quality but the Live View control makes it difficult to see through the viewfinder if you're wearing a dive mask.

could do with the expensive big-ass glass dome I own. So, the AquaTech dome is thoroughly acceptable under most conditions. I say most, because it has one major flaw, and that is lack of shading. With no lens shade, any shot into the sun is likely to be watermarked with a reversed reflection of the lens mount and, if they have not been blacked out, the brand name and specifications of the lens in use.

That problem is difficult to correct so it requires diligence on behalf of the user. Not so with some of the other shortcomings.

Once again, these are shortcomings that I see in the context of my particular use of the housing. They may well not apply to other users.

The viewing is poor. There are two reasons for this. The first is



An easy solution; remove the control (who uses Live View in the water anyway!) and replace with flat plugs supplied by AquaTech.

that there is no viewing system other than the transparency of the acrylic backplate. There is a neoprene ring that encircles the viewing area in case you don't know where it is, but that's all. Wearing a mask, it is impossible to see the full frame on the camera viewfinder. That costs the whale photographer shots through poor framing and unintended cropping. That problem is compounded by the protruding Live View control. It pokes into the faceplate of the mask and makes it even more difficult to frame shots.

But there are solutions for both these issues. AquaTech can supply blank plugs to replace the Live View and, for good measure, the smaller and less obtrusive AF control. The Live View control has to be snapped off at the threads to



extract it. A huge improvement would be an option to fit an Inon finder which would allow corner to corner, magnified view of the camera viewfinder. That's simple enough to do with a hole machined through the backplate as is done by many other manufacturers.

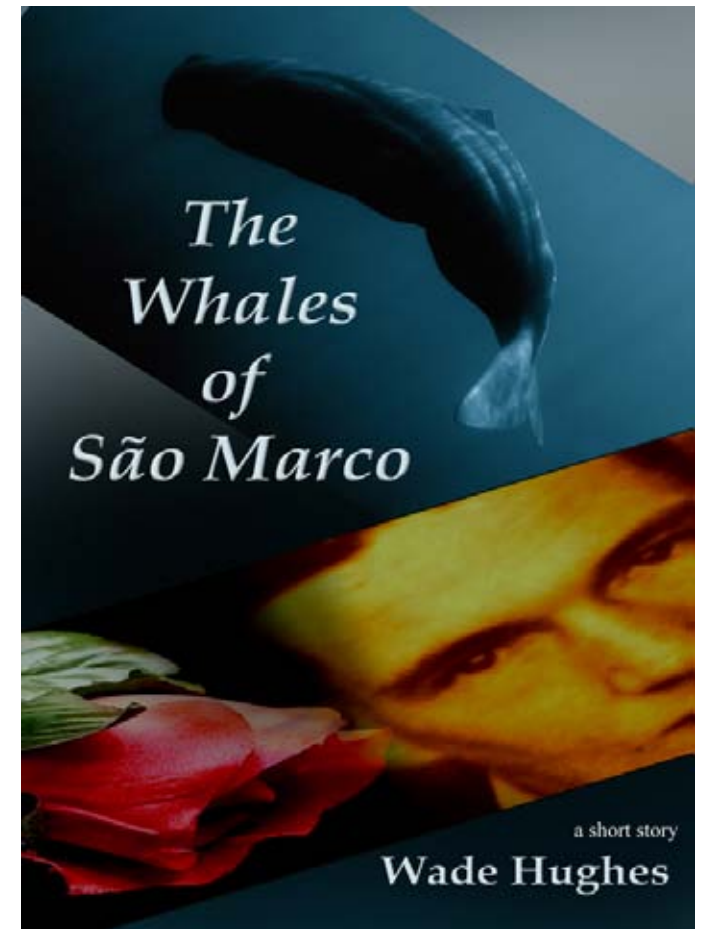
I found the housing to be just a tad too buoyant. This is an asset for some uses and it certainly removes any risk of loss through sinking, but it's quite difficult to manage the buoyancy for just-below-the surface shots. A small weight plate, attached to the trigger release mount on the base of the housing will easily remedy this. And probably so too would installing the Inon 45 degree finder. This would both add some weight, and allow the housing to be held below eye level, and therefore position it lower down in the water to avoid some of the surface chop intruding into the frame.

My only other gripe is the colour. AquaTech only supply this housing in a green that might be suitable for covert missions in the Irrawaddy River. Two people asked me, seriously, if it was a military issue. Colour is subjective, of course, and standardizing brings efficiencies into a manufacturing process that help contain costs and

therefore prices for consumers. But, given the other sparkling colours offered by AquaTech in its range of housings, it's difficult to understand why the obsession with olive drab green for this model. In oceanic blue water, it jars.

That said, there's one other strong plus in favour of AquaTech. After sales service. It's terrific. I bought mine through Phil Gallagher in Australia. He and the AquaTech team responded swiftly and sent blank plugs to both my home in Dubai and to the Azores expedition base so that I would be sure to receive them and be able to replace the offending Live View control. They followed up with details and advice on how to extract the pop-centred control as soon as I raised it as an issue, and continue to offer highly personalised contact and support. In all, this housing has been quite a find.

Wade Hughes



Now available on Kindle for just £0.86

http://www.amazon.co.uk/Whales-of-Sao-Marco-ebook/dp/B005HBJC9M/ref=sr_1_1?s=digital-text&ie=UTF8&qid=1314248474&sr=1-1

DSLR Housings for

CANON

5D Mark II
7D
40D, 50D
60D
450D Rebel XSi
500D Rebel T1i
550D Rebel T2i
600D Rebel T3i
1000D Rebel T3

NIKON

D80
D90
D300
D300s
D700
D3100
D5100
D7000

OLYMPUS

E330

PENTAX

K-5
K-7

SONY

α33 SLT, α55 SLT
α35 SLT

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



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.

- Four Port Locks
- Top Accessory Mount
- Tripod Mounting Point
- Pro Video Lite 3 Battery Pack Mounting Points
- Video Trigger Control for Cameras with Video



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.



INON UFL-M150 ZM80

by Dan Bolt

Well known for their range of superb wet lenses for compact cameras, Inon have recently brought to market their 'Micro Fisheye' lens, the catchily named UFL-M150 ZM80, for the sake of brevity I'll just refer to it as the M150.

The first thing to point out is just how small this lens is, and I mean small. Its largest dimensions are 40x37mm, and yet in there somewhere are squeezed enough glass elements to give a 150 degree field of view and a minimum focal distance of 0mm, and yes, that's 0cm.

Secondly, Inon state that to remove all vignetting from your image it is necessary to zoom in to about 80mm (35mm equiv). However they also point out that if you want to, you can leave your camera at wider settings and go for the circular fisheye look instead.

For this review the M150 was paired up with Panasonic's DMC FT3 and DMW-WCFT3 housing, Inon tray and arms, and the Inon mount base adaptor for the lens. As the housing has an Inon fibre optic fitting built-in, the S-2000 strobe was the obvious choice and, as it turned out, was pretty effective.

Sadly all this kit arrived just ahead of autumn's first big storm so I had about a 3 hour window to get in and have a play before the water got too rough and the visibility too poor. I first decided to get into one of my favourite rockpools to see just



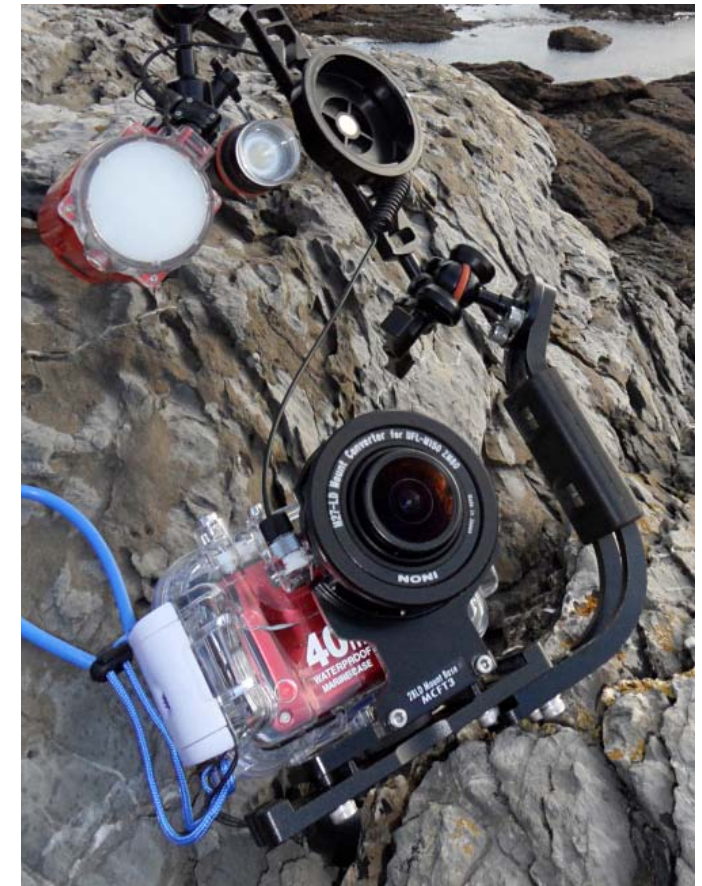
(Above) 1/60th, f/4.3, iso200, 44mm equiv

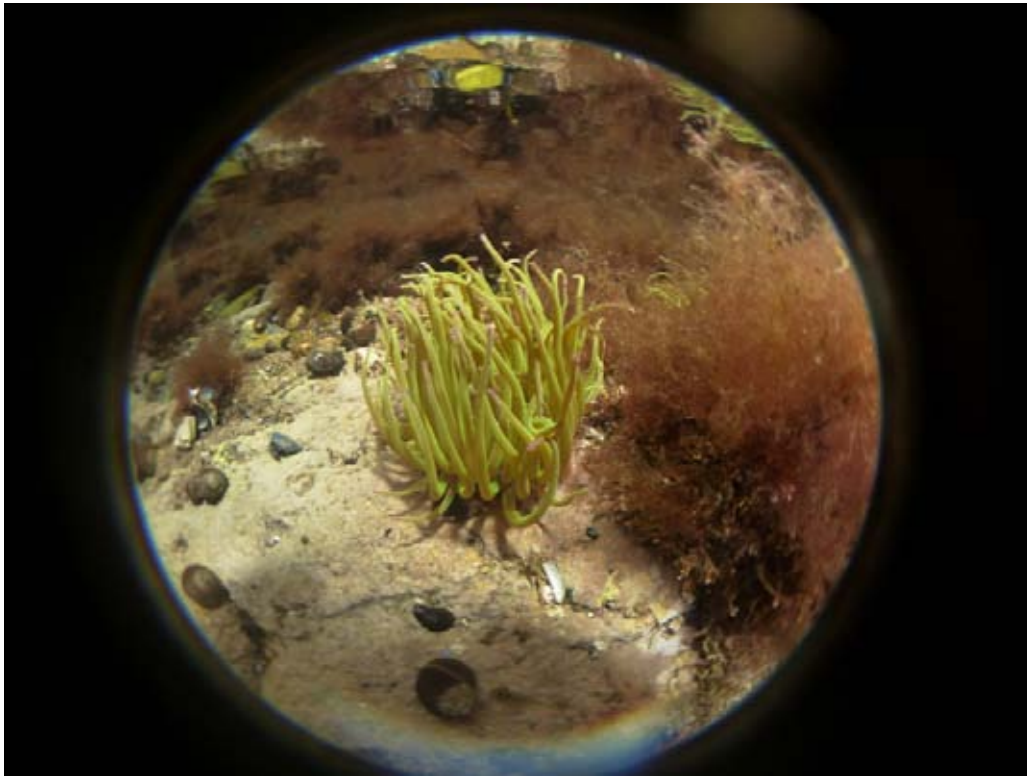


(Right) 1/60th, f/5.6, iso200, 80mm equiv

how macro the M150 really was. I found a young Snakelocks Anemone which was only 4cm across and positioned the camera roughly 8cm away from it. To my utter amazement the image on the FT3's screen showed me an anemone that looked to be about 1 metre away, not the 8cm it actually was. In fact on small subjects like this you really have to rely on that 0cm focus ability to be able to fill the frame. I'm never comfortable working that close to my subjects so opted to keep my distance (all 80mm of it).

To get a more natural feel to the light in the pool I positioned the S-2000 above the surface of the water and I have to admit Inon's s-TTL system worked flawlessly for this and every shot I took with it. You do have to work hard to light the scene properly with a single strobe and the proximity of





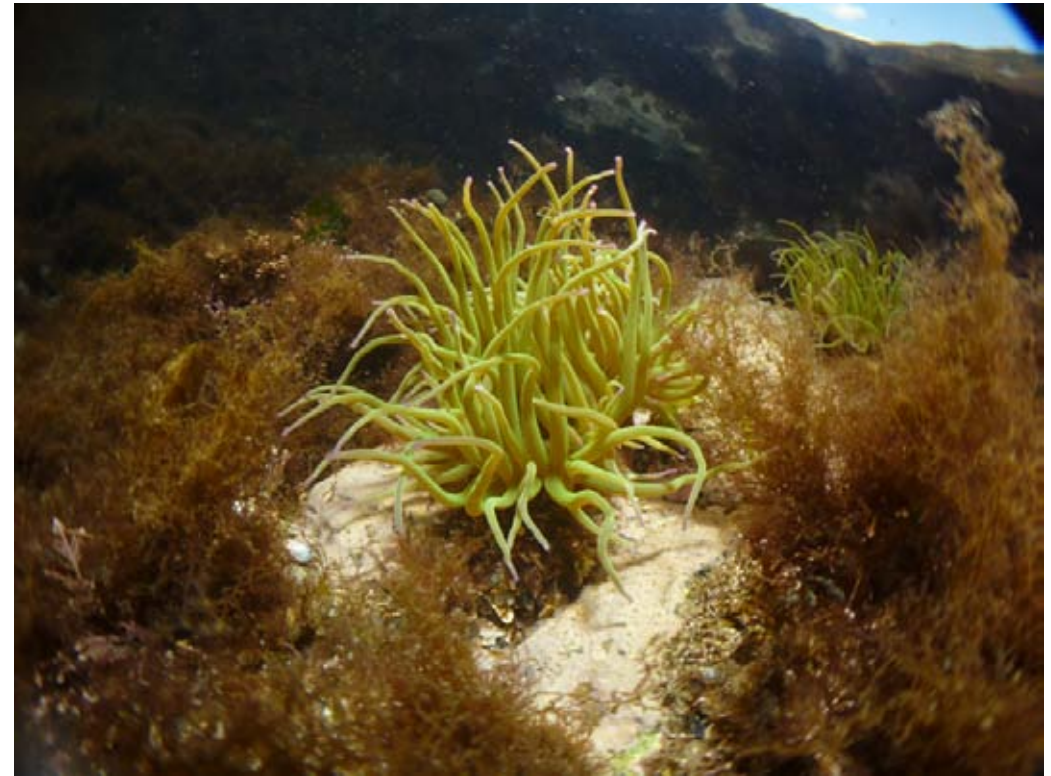
1/60th, f/5.6, iso100, 80mm equiv

the subject to the lens doesn't help matters. Quite often the correct strobe position to light the subject also produced flare off the inside elements of the lens or creates shadows from the housing.

Next up was a shallow shore dive at Babbacombe (Devon, UK) where the swell had already reduced the vis to about 3m. Here I wanted to see how the lens coped with mid & large sized subjects so headed out to some rocky overhangs. For this dive I swapped

the Inon S-2000 for my two Sea & Sea YS-110a, which meant using lots of electrical tape to fix the fibre optic cable to the housing, and switched them to manual.

For the mid sized subject I settled for a Velvet Swimmer Crab nestling under a sponge-encrusted rock. The crab was about 12cm wide and the rock about 30cm tall. Again I was instantly taken a-back by just how close you have to be to your subject in order to fill the frame with



1/60th, f/4.5, iso160, 47mm equiv

it. I was lucky that this crab didn't seem to mind the intrusion too much, but for these shots the top of the rock was almost touching the M150, a little too close for comfort.

Finding a larger subject tolerant enough to allow me to put a camera so close was a challenge too far with the limited time I had. I opted to turn the lens on to myself and I sat down under a large overhang to take a few images with me looking at some Dead Men's Fingers anemones. The camera

was at arms length with my nose just a few cm from the anemone. This was by far the easiest shot to light because of the increased working distance from the subject, back into 'normal' fisheye territory.

Although my in-water time with the M150 was limited, I was able to get the measure of it as a supplementary lens and as I have plenty of experience with Inon's own 'proper' fisheye lens (UFL-165) as well as the FIX fisheye (UWL-04) I'm



1/60th, f/5.0, iso200, 58mm equiv



1/60th, f/5.6, iso200, 93mm equiv

in a pretty good position to do this review.

The first thing to say in conclusion is that 0cm focusing ability really does mean 0cm. Looking at the camera's screen you are drawn into the scene and encouraged to move ever closer. While it may be a very clever piece of optical engineering, I do feel that it may encourage some divers to get too close to their subjects with the possibility of harassing wildlife, or damaging the reef (and the lens too).

If you elect to shoot mid-sized subjects the increased working distance makes it easier to light the scene, and until Inon invent the mini-ring-flash-for-compact-cameras I would recommend using 2 strobes, or even better, perhaps a Magic filter? (*Excellent idea! Ed*)

The Panasonic FT3 I was using did not have manual control over shooting settings but actually did a pretty good job of metering some quite complex scenes. Coupling it with the s-TTL enabled S-2000 strobe was a great choice and made for a

very small and light setup indeed. I do feel that to get the best from this lens it should be used with a camera that has a manual mode, like the Canon S95 for example. I say this because of the final comment I have to make on the M150 - image quality.

For all the cleverness of this lens it really does have one big flaw; edge softness. I would say that only the centre 50% of the recorded image is acceptably sharp with a quick drop off towards unusable at the very edges. I do however feel sure that some of the edge problems on the review setup was down to me not having any control over aperture. Being able to use a smaller aperture would make a distinct improvement. Perhaps someone will find a 'sweet spot' on another camera where this amazing lens will truly shine.

Another contributing factor might be the positioning of the lens which can be adjusted with a locking ring. Unfortunately with an autumn gale brewing and UwP's imminent deadline, I was unable to explore this further.

So would I get one? Actually, yes I would. I think that for tropical seas with lots of light and clear water this lens still has a lot to offer in terms of unique perspectives on every day subjects. Careful framing and composition will minimise the effect of the softness issue and, I hope, lead to some very interesting images being produced. And a bonus of diving in warm seas would mean that you could actually operate the S-2000 strobe under water, because with 5mm gloves on it is simply impossible!

Dan Bolt

www.underwaterpics.co.uk



Special thanks to INON for supplying their equipment for review

www.inon.co.jp



Also special thanks to Ocean Leisure Cameras for supplying the Panasonic housing for the FT3 camera

www.oceanleisurecameras.com

Nauticam

innovation underwater

Striving to improve the experience of amateur and professional underwater photographers through our tireless pursuit of the most thoughtfully innovative of ergonomic solutions.

"...designed to make underwater photography easier and more enjoyable for the user."

Dr Alex Mustard



NA-7D

thought at your fingertips

www.nauticam.com



nauticam.smugmug.com

Zen WA-100

by Rob Spray

When the Olympus Pens arrived fully on the underwater scene with the PTE-01 housing for the E-PL1 there was just one topic of disappointed comment. The official line was that the port could not be changed. It was immediately obvious this was just ‘misinformation’. The port could be changed easily but for some reason Olympus weren’t developing any alternatives.

That was bad news. What’s a capable camera doing underwater if it can’t be exploited? The standard port was flat and bulky – a compromise in most respects. True you could use a number of lenses including the 9-18mm ultra wide angle but it would be a wasted travesty behind a plain pane.

Luckily it didn’t take long for third parties to ride to the rescue. I think Zen beat Athena to the market but both quickly turned out the compact domes that were the most obvious absentee. Both have gone on to produce macro ports and Athena has added adaptors to other port formats but it was the Zen dome that crossed my path first.

I’m sure you all know why a dome is desirable, but for the

uninitiated it is because they retain the surface angle of view of lenses by trying to maintain a perpendicular air to water transition. It is the oblique angle of transition that adds converging power and magnification to your view through a flat port (or your mask).

The WA-100 is pretty small for a dome, it’s a very similar size to the standard port. As the name suggests it’s 100mm (4 inches) across. It’s a very good match for the tiny Micro Four Thirds lenses, most especially the Olympus 9-18mm but also the 14-42mm kit lens.

Unlike the standard port the walls of the Zen are aluminium rather than polycarbonate. This adds a little weight to the setup, which is particularly handy with the E-PL1 housing if you haven’t bought the VF-2 eye level viewfinder and simply have an empty void in the top of the case. The port tube extends to offer a built in shade which doubles as protection for the dome. The shade is, neatly, part of the port tube – so there are only two parts to the dome port, tube and glass aside from a pair of ‘o’ rings.

Olympus would have you



© 2011 Rob Spray www.1townhouses.co.uk

The WA100, works fine with the Pen kit lenses but needs a wider lens to exploit it fully

believe that the standard port cannot be changed, in fact it is very easy. It hasn’t been designed for rapid replacement but it is a bayonet fit with a small locking plate secured with one small screw. Swapping the port is a 5 minute job – including replacing the locking plate. The port was at least as good a fit as the original and both have harder, black rubber ‘o’ rings that can stay in place long term – soft, coloured port ‘o’ rings can be vulnerable to crystallised salt pushing



© 2011 Rob Spray www.1townhouses.co.uk



my bridesmaid camera with the ‘jack of all trades, master of none’ standard port to my preferred wide angle set up and also default ‘camcorder’. That’s part dome and part the arrival of the 9-18mm lens. The two are a match made in heaven (well the US and China respectively) and as the lens is an MSC (Movies and Stills Compatible) model it is a revelation for shooting video. The internal focus optics are apparently reduced to just one very light element which can be flung around rapidly, silently and smoothly. The MSC lenses are a huge improvement over the original Pen kit lens which wasn’t home video friendly at all.

Once you’ve been using it for a while you forget how you blend into the crowd with a smaller camera and how it’s no longer such a consideration to go wide angle on a beach dive or small boat. It is so much easier to keep small kit safe and while swapping ports might not be quite as simple as some systems you can seriously consider carrying two complete systems and still be hauling less luggage and shelling out less cash than with conventional SLR shooting.

Drifting fast. The 9 to 18mm is fast enough to grab shots

Confusing? An undomed Pen in action shot with a domed Pen

them aside after a numerous cycles of use and drying.
 The dome is glass and thus added to the density of the port, I guess the benefit of this depends on the strobes you use but with my setup of UFL-2s or YS-120s it feels very well balanced. I like glass ports and feel much more relaxed than with acrylic as we dive lots of rough gravel shores. Glass is tough but acrylic can be buffed out – every

ying has a yang.
 Optically the dome seems to do the trick, its shallow and covers the 100 degree view of the 9-18mm but wouldn’t suit the 180 degree diagonal of the 8mm fisheye (as far as I know). Zen haven’t dressed up the dome with anything more than a logo. There’s nothing to catch crud or collect salt and that’s just dandy.
 The WA-100 has transformed my Pen from

Rob Spray
www.1townhouses.co.uk





New updated E-Shop! Easier navigation!
 Lower revised prices!
 Super fast delivery!
 Lower shipping rate with Fedex International Economy!
 Printing services available, paper, canvas, photo book!
 Diamond Quality photo paper at ridiculous low price!
 Affiliate program available!



Join our Facebook UW Photo Contest!
 Prizes over USD \$20,000
 Free entry! Like our Scuba Symphony Page!



Olympus EPL-3



Aquatica HD Wave Sony CX-700



Seacam Prelude



Subal 7D



Nauticam 10" Dome



Nauticam NEX-5N



Aquatica D7000



Olympus XZ-1



FIX S95/ G12



Canon WP-DC34/G12



KLEARPORT



Big BLue 1x5W AFO



FIX LED 1500DX



Waterproof Wetsuits 2012 model



Sea&Sea YS-01



Seahorn Custom Adaptors



Dyron Pancake 15mm/20mm wet lens



Seahorn Snoot for ALL strobe models!



Scuba Symphony- Your Ultimate One-Stop Diving and Underwater Imaging Solution!
 S103A Centrepont Bandar Utama
 47800 Petaling Jaya, Selangor, Malaysia
 Tel: +603-77107197 Fax: +603-77251197
 Email: scubasympphony@gmail.com
 Online Shop: www.scubasympphony.com



My first 'client'

by Dan Bolt

Earlier this year I was sat in the bar at the annual excuse to drink beer because it's too rough to go diving called 'Dive Fest' in Cornwall, UK, listening to a chap giving an amazing talk about diving into a blow hole in a raging sea and coming out of it relatively unscathed.

The speaker was Andy Torbet, a UK diver who's career I'd been keenly following because I find his approach to finding new dive sites quite inspirational - indeed it was another talk of his a few years ago that prompted me in to diving my local rivers, something that has produced a number of very nice images for me.

The Dive Fest is a very social event, mostly because everyone is in the bar watching the sea getting rougher and rougher, so after his talk I got chatting to Andy and he told me about his summer project called 'Britain by snorkel'. He was planning to spend 4 months travelling the length & breadth of the UK visiting both easy and extreme snorkelling sites. This was all going to feed into a book, magazine articles, more talks and as things have turned out, a possible documentary.

Andy was keen to have me along

on all the adventures in Devon, my home county, because he was after a photographer capable of snorkelling and sea-kayaking with knowledge of the best sites to visit. I jumped at the chance to get back out to some snorkelling areas I'd not been to for a number of years but, at this point, I hadn't quite realised what I'd let myself in for.

As the date for our first outing approached and we chatted about what he wanted, it slowly dawned on me that I was to be 'directing' each shoot and he was relying heavily on me to provide images for his book. This was totally out of my comfort zone and would be the first time I had been put under such an expectation to produce results. Sure I've taken casual images of other divers before, but nothing like this, suddenly I wasn't looking forward to it quite so much.

To be totally honest, the first trip was a bit of a photographic disaster. I really let the pressure get to me and all my normal techniques were forgotten, even the basics of strobe placement and exposure I didn't manage to get right. The pressure I had put upon myself (I say that because as a 'client', Andy was very laid back



The rough seas forced me to shoot into the sun, so I hid it behind the Eddystone light house. 1/160th, f/22, iso200, 8mm fisheye



The first outing; no agreed signals lead to poor model position and my choice of shutter speed & strobe position lead to blurring & backscatter. 1/50th, f/5, iso400, 8mm fisheye



A gloomy, low vis day on HMS Scylla. 1/50th, f/7.1, iso400, 8mm fisheye

and easy to work with) also adversely affected my snorkelling by greatly reducing my breath-hold times.

A couple of days after that outing I took stock of what I had done wrong and tried to remedy them for the next time we went out. In essence I had let myself down by;

- not talking to the client enough about his expectations, nor at an early enough stage in the project
- not agreeing a set of signals between model and photographer
- trying to rush everything & get

it right first & every time

- trying to apply too much control to a fluid situation
- not agreeing a routine to synchronise our breathing so we were both ok to leave the surface at the same time (this would be very important on later trips)
- not relaxing and enjoying myself enough

From then on I tried to apply less control over each shoot, and ended up taking more time to brief Andy about each site we visited. We also



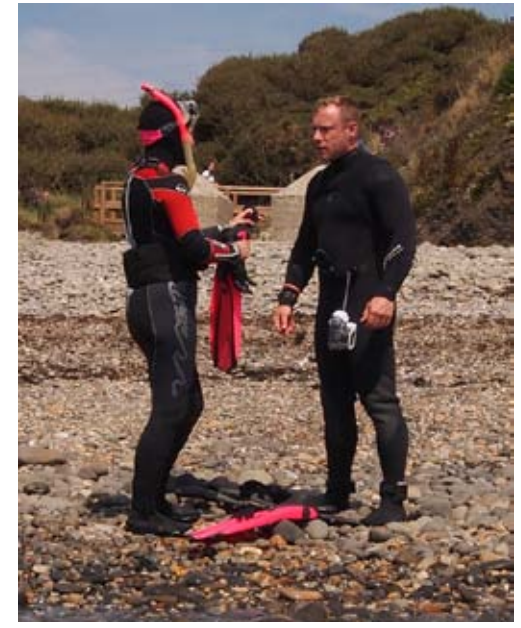
Getting better; Andy's girlfriend under Swanage pier, still have some backscatter but it's a more engaging image. 1/100th, f/8, iso320, 8mm fisheye

spent a few minutes before starting to shoot just to get the feel of the area and especially important for me, to see what the natural light was like at depth so be able to think about my lighting.

Snorkelling does provide one huge benefit over scuba diving in that every time you surface you can chat to your buddy/model about what was good/bad about the last shot and decide how to change it for the next attempt.

Quite often though, and despite all the planning, the best shots appeared when I'd tell Andy where to swim from/to and then I'd simply say "we'll see what happens when we're down there". These shots tended to be more spontaneous and better reflected the nature of snorkelling with its greater freedom of movement and lack of cumbersome kit.

By the end of our 5th trip things were working well between us and it was now only my lack of imagination



Opportunity knocks; while I was checking out the Eddystone reef I looked up & snapped this image. 1/160th, f/16, iso200, 8mm fisheye

A split-shot of Andy under old Swanage pier, with the new pier in the background. 1/50th, f/3.5, iso1000, 8mm fisheye, manual focus

'Just swim at me' produced this pleasing image, though with some backscatter. 1/160th, f/18, iso320, 8mm fisheye

Andy & girlfriend Becca discuss the Kimmeridge snorkel trail. 1/500th, f/11, iso200, 9-18mm@18mm (36mm equiv)

and photographic technique that was the weak link. The weather and visibility hadn't been very kind to us on any of the outings we made, but I feel like I had settled into the task quite well and had been able to produce reasonable results given the circumstances. By far not my best photos ever, but a whole lot better than that first, stressful outing to the sea cave a few months earlier.

Despite the pressure I had put on myself at first, as things turned out I learned a lot about making use

of a model, managing a 'client' and also how to prepare properly for such events. The Olympus E-PL1 I used worked like a dream and the favoured lenses turned out to be the Panasonic 8mm fisheye with an Athena mini-dome for in-water shots, and the Olympus 9-18mm with Zen dome for surface images. This made for a tiny setup which travelled well on my kayak and was easy to snorkel with. With careful aiming it was also possible to ensure that not all the images had that 'fisheye' look to

them. Both lenses were quick to focus and coupled with reasonable strobe cycle speeds it meant that even on breath-hold dives lasting no more than two minutes (which includes the swim down and up) it was possible to shoot 12 or more frames per dive which raised the 'hit' rate considerably.

I wouldn't hesitate to do something similar again but next time I take a different approach and put a great deal more time into building up the client relationship and fully understanding their expectations a

long time before entering the water. I'm also keenly aware that this was dangerously close to the line between photography as a hobby, and photography as work. It's a good job I had so much fun on the Briatin By Snorkel project.

Dan Bolt

www.underwaterpics.co.uk

www.andytorbet.com

www.uwpmag.com

Small ads



SOLD! – Ikelite housing for a Canon 5D MKII

Ikelite housing for a Canon 5D MKII, Ikelite 8" dome port (no scratches) for a Canon fish eye lens, Ikelite ports Canon 17-40mm and a macro 100mm-IS lens. I am based in Scarborough, U.K. £1100 ovnoraminrobin@hotmail.com

Your advert could be here instead for just £5.00



For sale – extrem'vision(up to 100 m!!) and video camera sony vx 2000

I'm selling a fantastic underwater housing extrem'vision(up to 100 m!!) and video camera sony vx 2000 in really good condition!!!coming with a pelican case!!!!The underwater housing is coming with :- 2 lenses (1 macro and 1 wide angle) - 1 red filter. - 2 set of o'rings - Sillicon for the o'rings. - Digital screen.The sony camera vx 2000 is coming with :- A set of batteries (2 large, 1 medium, 1 small) - 5 new dv tapes. - 2 cleaning tapes.Extrem'vision is a French Brand known worldwide.it's strong, reliable and easy to repair if any problems.....REALLY GOOD CONDITION!!!!2000 euros!!!!!!fabien mouret

Email: maddox666@gmail.com [Ref:c147]



SOLD! – Subtronic Nova analog version no ttl converter

Subtronic Nova analog version no ttl converter

The strobe is 3-years-old in good condition

All sockets in 56

800-€

Rudolf Solböck

Ref C146

Your advert could be here instead for just £5.00



For sale – Aquatica housing 5D, 8 inch dome, dome shade and canon 5D body

Aquatica housing 5D, 8 inch dome, dome shade and canon 5D body including 2 spare batteries and spare charger for sale £1600 + p&p.Housing:Aquatica 5D housing - good to 90m, 8" optical acrylic dome port – some minor scratches but not visible in photos, 8" dome shade / guard, for wide angle lenses, Spare O ringCameraCanon 5D, 3 Batteries, 2 Chargers, StrapAll for £1600+ p&p, will accept paypal, or cashPlease feel free to ask any questionThe equipment has not been used for a while but I have just upgraded to a canon 5D mark II package so have this for sale.I am based in London and if you wish to come round and have a look/examine the equipment prior to parting with your money we can arrange that.

Email: martin.abela@hotmail.co.uk [Ref:c145]

Sell your stuff

You'll be amazed at just how quickly your unwanted underwater photography kit could be converted into hard cash with a UwP small ad.

You can have your own UwP small ad for just £5.00 and it can have one photo as well as up to 100 words.

Check out small ads here

Buy your small ad here

Going Wide in Cebu

by Alex Tyrell

It was a sunny Sunday morning when we set off on the short drive from our house in Dauin, Negros Oriental, up the coast to San Jose, which is just north of Dumaguete City. From here we boarded the car ferry, or 'Ro-Ro' as it is known locally, which took us across the Tañon Strait to Samboan, on the southwest corner of Cebu. Another hour or so drive along the winding coastal roads of the island took us into the town of Moalboal, the first stop on our 10-day dive trip.

We had booked into Kasai Village for the next 4-nights to dive the 'Philippine Sardine Run' at Pescador Island. The Sardines were first spotted gathering in large numbers around the island in early 2009 and stayed for a few months. A year later the phenomenon occurred again in even greater numbers and for some reason they decided to make Pescador their home. Mark, the Dive Shop Manager at Kasai Village, told us there are an estimated 7 million fish in the school, but god knows how anyone managed to count these! I was now itching to get out to Pescador to see this fishy phenomenon for myself.

As September is the 'low season' in the Philippines, we were the only divers in the resort, so had the privilege of being able to set our own schedule with our dive guide, Felix. We kicked things off with a dive at The Marine Sanctuary, a wall along the coast that was covered in huge Gorgonian Sea Fans in a variety of colours.



About half way through the dive we came across an old mooring line running from the reef-top downwards that was now the home to a colony of *Dendronephthya* soft corals. The vibrant orange and yellows hues made a great CFWA subject, enhanced by the silhouetted Gorgonians sprouting from the wall above. I'm sure there are a ton of macro subjects to be found here, but being in the enviable position of having such an abundance of critters in Dauin, I was concentrating only on wide-angle during this trip.

In the afternoon it was time to head out to Pescador Island for 2 dives, which is only about a 30-minute trip from the resort by Banka, the local style of boat here in the Philippines. The island is quite small and you could swim around it in a single dive at slack tide. When we arrived, there was a mild current running from south to north, which was less than I expected, it being full moon. We dropped in on the southwest side of the island and were immediately buzzed by a pair of turbo-charged Yellow-Fin Tuna. As we drifted along the wall you get to The Cathedral, which is a large cave



Dendronephthya Soft Corals at Moalboal - Nikon D7000, Subal ND7000, Inon Z240 Strobes, Tokina 10-17mm at 10mm, Manual : 1/320th f/8 ISO 200

with several openings along the wall. Shooting from inside the cave, it resembles a strange shaped skull with the pair of holes looking like the empty eye sockets! As we carried on drifting towards the northern end of the island, a huge dark shape appeared out in the blue. As we got closer, the



Sardines & Snappers at Pescador - Nikon D7000, Subal ND7000, Tokina 10-17mm at 11mm, Manual Mode: 1/125th f/8 ISO 800

jaw-dropping spectacle of an enormous school of fish came into view. It was quite an unbelievable sight seeing so many Sardines packed together in a swirling, undulating mass. You could hang there watching them for hours, mesmerized by the shapes the fish formed, all moving in complete synchronicity.



Whaleshark at Moalboal - Nikon D7000, Subal ND7000, Sigma 4.5mm, Manual Mode: 1/160th f/5.6 ISO 400

Due to the immense size of the school, it is simply impossible to light them with strobes; so ambient lighting is the way to go. Also, Sardine excrement rains down constantly from the school that would cause more than a little backscatter! I used the Tokina 10-17mm on all but one dive at Pescador, as to capture images of this huge school of fish you really do need the 180-degree angle of view provided by a fisheye lens. It was a bit dark on the first dive of the day, so I started with an ISO 800, which gave me good exposure when using a shutter speed of 1/125th to freeze the action of the

ever-moving school, together with an aperture with enough depth-of-field to have sharp focus through the depth of the school.

We switched our schedule around for the following day and headed to Pescador in the morning and stayed local in the afternoon, diving a site called Dolphin House that was only a few minute ride from the resort. I took this opportunity to shoot with the Sigma 4.5mm circular fisheye for the first time. Just before descending, Felix said ‘maybe we see a Whaleshark, as there was one around the area last week’. Considering he hadn’t dived with a Whaleshark all year, this seemed quite a far-fetched statement. However, 10 minutes into the dive I was experimenting with different strobe positions for the immense angle of view this lens yields and had that feeling that something was behind me, so I turned around to be greeted by a 6m spotty shark! Swimming like a lunatic as the shark gracefully powered past me and started to descend, I adjusted my camera settings and switched off my strobes, getting off a couple of shots before my dive computers started beeping like crazy as I passed my Nitrox MOD’s! I then halted my descent and watched this huge fish swim off into the distance.

Upon reviewing the images after the dive, I found that this currently unique Nikon mount lens for APS-C sensors gave a very different perspective of the Whaleshark and other subjects. So I decided to take it to Pescador the following morning to see what compositional-twist I could give to the Sardine School. It was a lot of fun playing with this lens and, one shot I took particularly appealed to me, as it reminds me of a photo of the Earth taken from outer space, where the blue-water is the different oceans and the Sardines the land – A View of Earth from Inner Space!

Three days of diving at Moalboal soon passed and it was time to pack up the dive and camera gear ready for the onward trip to Malapascua. It took us three hours to get across the island to Cebu City, and after a quick refuel, another three hours and we were arriving at Maya, the port at the far north of Cebu where we had to catch the boat over to Malapascua. A 40-minute boat trip and we were walking up the white sandy beach, into the restaurant of Exotic Island Resort where a welcome drink was awaiting us. After we had checked into our room, which was a Deluxe Air-Con and very spacious giving us ample room for camera preparation, we went back out to the dive shop to meet our guide for the week, Tong. I had booked Tong for a couple of reasons; he is the brother of one of the Divemasters where I work, but more importantly, he was one of the first divers to see the Thresher Sharks at Monad Shoal back in 1997 when the site was discovered. Tong has been guiding divers there ever since and has notched up many hundreds of dives at Monad, so he knows the site intimately. We made our plans for the next day, starting with a dive at Monad leaving at 5.00am ready to hit the water at 5.45am, to hopefully coincide with a Thresher Shark at a cleaning station.

Monad Shoal is a sunken island rising from the ocean floor, which is over 230m below. The top of the shoal is fairly flat with the southern side at around 17m, gently sloping down to 25m at the northern edge. This means that a multi-level dive profile is not possible, so Nitrox is highly recommended to extend NDL's. Monad is the only known place in the world where Pelagic Thresher Sharks (*Alopias pelagicus*) are seen on a near daily basis within recreational dive limits, as they normally inhabit deep-water. In the early morning,



Manta Ray at Monad - Nikon D7000, Subal ND7000, Nikon 12-24mm at 12mm, Shutter Priority Mode: 1/100th f/11 ISO 640

before it becomes too bright, the sharks come up from the deep to the cleaning stations at the edge of the shoal to have parasites removed. The time window for seeing the sharks is from sunrise through to around 9 am. To increase your chances of seeing a Thresher Shark it is best to dive multiple days, especially if you want to capture images.

The following morning we dragged ourselves out of bed while it was still dark and headed to the dive shop. We then boarded the boat for the 30-minute trip to Monad Shoal. Tong made sure Elaine and I were ready just before we arrived at the dive site, so we were the first to hit the water. We followed the mooring line down and swam to the edge on the Shoal. We settled at the first cleaning station, known as Manta Point, and immediately a shark appeared from the gloomy depths and commenced its morning cleaning ritual, swimming in and out of the cleaning station. We were both in awe of this majestic Shark, it's huge whip-like tail gently moving from side to side as it slowly swam



Thresher Shark at Monad - Nikon D7000, Subal ND7000, Nikon 12-24mm at 24mm, Shutter Priority Mode: 1/60th f/5.6 ISO 1250

in to let the Cleaner Wrasse go about their business. Shortly after a second shark joined and they seemed to take turns coming in to be cleaned. This lasted about 15 minutes and allowed me to get the shots I had been wanting for some time.

When the sharks had returned to deeper water, we were taken on a tour of the Shoal to orientate ourselves to the other stations. A short swim heading east took us to Shark Point, a station at a similar depth. The first two stations had been 'roped-off' to stop divers getting too close and disturbing the sharks cleaning. Good for the sharks but, from a photographer's point of view, a little further back than I would have liked. But the shark's well being is more important than a photo, so it was a matter of patiently lying in wait and praying for that extra-close encounter. At the southeast edge of the shoal there is another area that the sharks come to be cleaned and this is slightly shallower, at a depth of 17-20m. Here there is no roped-off area so it is possible to get a bit closer for photos,

however there is that fine line between being close for a shot and getting too close, scaring the shark away. There are normally other divers in the water and I'm sure nobody wants to be the 'idiot' that ruins the experience for all!

Photographing the Thresher Sharks has its challenges. First of all light levels are low early in the morning at these depths and strobes have been banned because they disturb the sharks. Getting a close encounter is very much a matter of luck. I shot with the 12-24mm lens on my D7000, as it would be an extremely fortunate encounter to be able to fill the frame with anything wider. If I were to return I think I would choose a slightly tighter lens, like an 18-35mm, as all of my shots were at 24mm. The sharks do not swim quickly and I found a shutter speed of 1/60th was adequate to freeze their movement. I used Shutter Priority Mode, setting the shutter speed and adjusting the ISO until I got an aperture of f/5.6 or above to give enough depth-of-field. I started with ISO 1600 and, as light levels increased through the dive, gradually changed to ISO 1000. I am very glad I received my ND7000 Subal housing from Backscatter before the trip, as my old D200 would have struggled with noise at these settings.

Over 6-days we made nine morning dives at Monad seeing sharks



The Cathedral at Pescador - Nikon D7000, Subal ND7000, Tokina 10-17mm at 10mm, Manual Mode: 1/80th f/9.0 ISO 640

on seven and being close enough for decent photos on four. I never got the extra-close encounter I constantly prayed for, but was not disappointed with the images I got. On one morning the group that dived just after us had a very close encounter, the shark literally swimming through the group taking everyone by surprise! We also dived there in the afternoon and had an action-packed hour with Mobula Rays being cleaned non-stop

and a couple of Manta's, one around 5m wide which repeatedly swooped over our heads. We paid a visit to Gato Island too, seeing sleepy White-Tip Reef Sharks, Harlequin Shrimps, all the usual reef fishes and lots of brightly coloured soft corals. The only other site we dived was East Garden, specifically for Tong to show us a Spot-Tail Frogfish brooding eggs on the side of it's body and I did deviate from the wide-angle set up on this occasion. There are many other sites around Malapascua offering both wide-angle and macro subjects in abundance and you could easily spend 2 weeks diving without getting bored.

Malapascua is an idyllic tropical island paradise, with white sand beaches lined with Coconut

trees. Exotic Dive Resort was very comfortable and professionally run, the food in their restaurant was excellent (they had the best fish and chips I've tasted outside the UK), all of the staff are extremely friendly and the dive shop catered to my photo-needs without questions. I would definitely recommend them if your heading to this part of the world, combined with a visit to Kasai Village to dive the Philippine Sardine Run, the memory of which will stay etched in my mind for years to come.

Alex Tyrrell

Alex is the Photo Pro at Atlantis Dive Resorts in Dumaguete, Negros Oriental, Philippines

www.atlantishotel.com



ATLANTIS
Philippines
DIVE RESORTS & LIVEBOARDS

Explore the Philippines in style



ANILAO
Puerto Galera
APO REEF
SOUTHERN LEYTE •
TUBBATAHA • BOHOL
Dumaguete

ATLANTISHOTEL.COM

Attention advertisers

We offer rates no print magazine can come close to

You can rent all of this greyed out space for just £100 or less to promote your company or products to thousands of underwater photographers worldwide.

Perfect marketing

UwP is the only magazine in the world that can guarantee you that 100% of its readers are underwater photographers.

www.uwpmag.com/?p=advertise

or speak to Peter Rowlands
direct on
00 44 (0)1752 863700

False orca encounter

by Wade Hughes

The whale rushed to catch up with our rigid inflatable and romped in the bow wave until we slowed and stopped the boat. It remained under the boat close to the surface and, when I entered the water, it immediately swam towards me. It was a false orca (Pseudorca crassidens), more correctly a dolphin, rather than a whale. It was alone, whistling and squeaking continuously and loudly. We were about seven nautical miles off the south coast of Pico in the Azores, in water about a thousand metres deep.

As the boat drifted away under the press of the wind, the false orca followed it, then returned to approach me, then returned to the boat. It repeated this cycle for about 20 minutes. On a number of occasions, as it approached, it opened its jaws slightly to reveal the very adequate teeth with which it seizes prey that range from pelagic fish such as tuna and mahi-mahi, to smaller dolphins.

While the glimpses of teeth in an animal about seven metres long swimming slowly head on towards me caused momentary pause for thought, the false orca showed no signs that I could interpret as aggression. Indeed,

there are reports of false orca bringing gifts of fish to humans in the water. But false orca do have a reputation as fierce marine predators. According to the International Union for Conservation of Nature and Natural Resources (IUCN), false orca have also been known to attack humpback whales and even sperm whales.

In previous years, in the same waters, we have noticed the behaviour of sperm whales change when pods of false orca have been reported in the vicinity. Whether the change is correlated with false orca presence is unproven, of course, but sperm whales that had earlier been dispersed and placidly lolling about on the surface, began purposefully swimming towards each other to form a group in the presence of a large female. This whale, seemingly a matriarch, reared her fluke into the air – higher than any others that we have seen - and repeatedly thumped it down onto the surface of the sea. A signal to circle the waggons? A call for reinforcements? A warning to predators who might fancy a newborn sperm whale calf? No-one knows.



The false orca charges towards our boat.

Seven metres long, the false orca returned repeatedly to investigate the boat.

Similarly with false orca; yet another marine species about which we know too little. They're not very common, although they are widespread throughout the world's oceans and seas, with the exception of the polar areas. They've been reported far from the sea in Chinese rivers. IUCN classifies them as data-deficient; that is there is insufficient





As it passed underneath me, on its back, the false orca was able to bring both eyes to bear on me.

knowledge and data available to determine their population status, and whether or not they are at risk. They are certainly hunted and killed in some numbers, mainly in Chinese and South East Asian waters, and in some islands of the Caribbean. Long-lining is known to kill numbers of them too - usually as a result of the false orca snapping up fish



In profile, the gape of the jaw is clearly defined. The white spot in the eye appears to be a parasite of some kind. The white streak on the body appears to be parasitic growth, either in a wound, or perhaps causing a wound.

that are on the hooks.

This encounter ended as dramatically as it had begun. And surprisingly too. The false orca suddenly flinched and fled at high speed. Straight down, into the unfathomable blue. The reason? Four grey ghost-like Risso's dolphins (*Grampus griseus*) streaking in near the surface, then veering away and dissolving in the haze as soon as the false orca disappeared. It seemed to us that their purpose was solely to put the false orca to flight - perhaps to protect young of their own. Whatever the reason,

the behaviours of both the false orca - predator turned fugitive, and the Risso's, usually shy and retiring, but clearly excited by the presence of the false orca - offered another fascinating insight into life in the wild blue realm of the open ocean. (Entry into the water with cetacea in the Azores is carried out under permit issued by the Secretaria Regional do Ambiente do Mar)

Wade and Robyn Hughes



Dive Photo Guide.com

THE
UNDERWATER
PHOTO & VIDEO
PORTAL



FULL  FRAME

WETPIXEL 



©Eric Cheng

Dear UWP Readers:

Get ready for an exciting new era in underwater imagery. Along with a complete redesign, Wetpixel.com is launching an exciting new photo essay feature called Full Frame. Along with stunning large-format images, photographers will tell their stories through extended captions and interviews.

Look for our launch in late spring/early summer 2011.

Come join us online:
www.wetpixel.com

Port Hardy

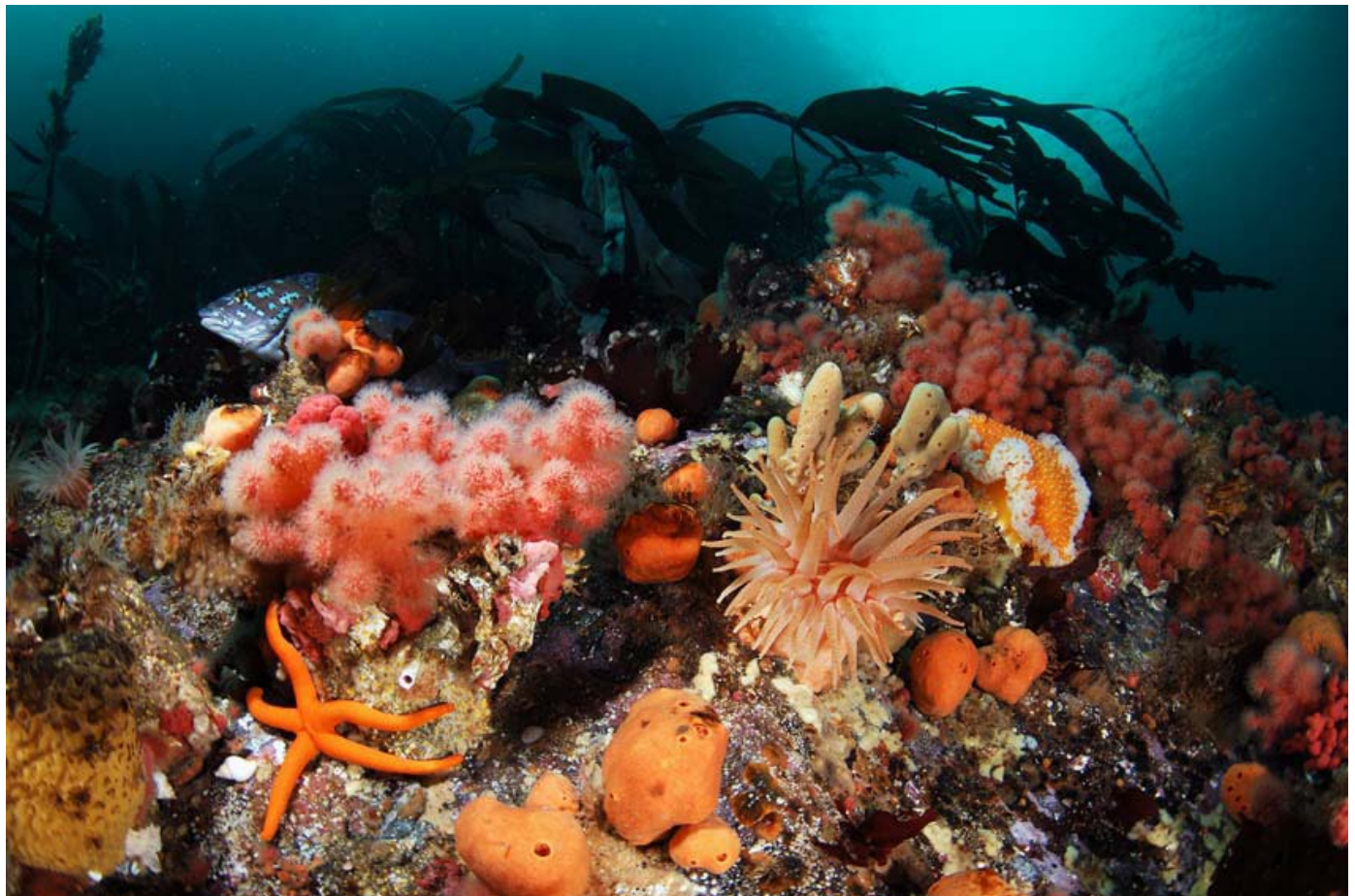
with Rand McMeins

Port Hardy is located at the north end of Vancouver Island and is an underwater photography paradise. The waters off northern Vancouver Island feature amazing invertebrate life, wolf eels, and octopus. The dives also include walls covered with colorful anemones, a variety of sponges and starfish, and loads of fish including black rockfish, seals, and sea lions. Also, it is not uncommon to see killer whales on the surface.

On our way up to Port Hardy we did two dives at Race Rocks. This was on a day-boat out of Victoria, B.C. with Ogden Point Diver Centre. The boat Captain said that the vis was just about as good as it gets the day we dove. I'd put it around 30-40'.

Race Rocks was a wide-angle dive for me. The Stellar sea lions are the main attraction and they have some big ones. Some were well over 2,000 lbs. I was first in on the first dive and was surrounded by about 10 of them for the first few minutes. They like to come from behind and bump your head. A high pucker-factor for sure. The topography underwater is sparse. It featured some big boulders, but not much to see for growth so, other than some Seastars and Puget Sound king crab, the real attraction was diving with the sea lions.

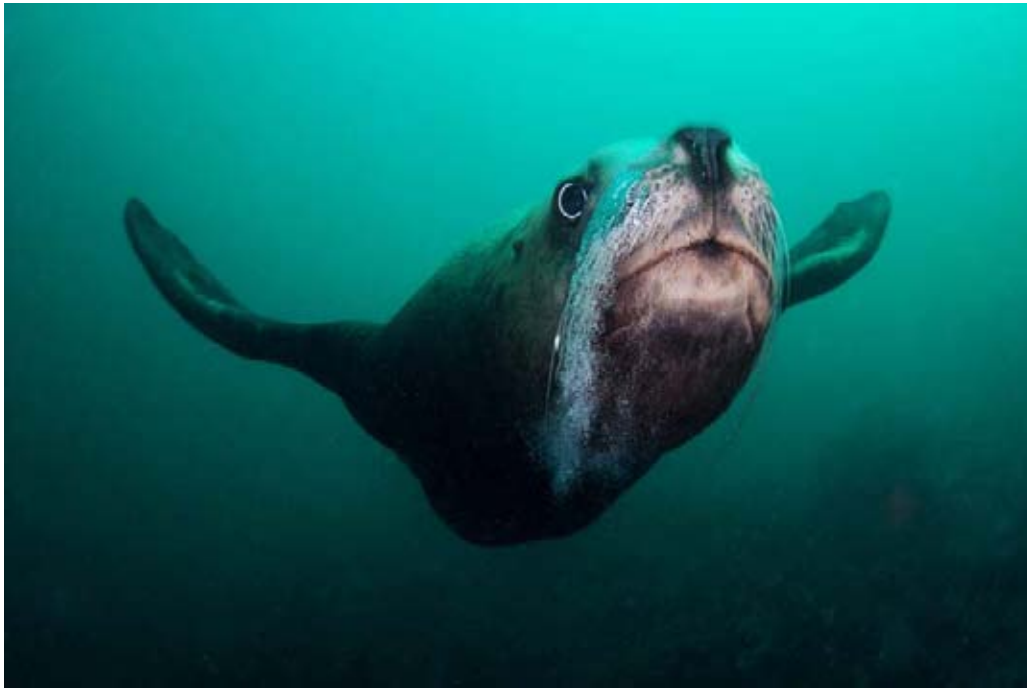
Port Hardy is great for both macro and wide-angle. A bounty of macro subjects. Shrimp, Nudis, Dorids, Skeleton shrimp, Gunnels, free swimming snails and sea fleas. And of course the high dollar targets, Warbonnets, both decorated and Mosshead. And of course wide-angle. The walls are so beautiful. Every color imaginable, and so dense that



Kelp greenling, anemones and orange peel nudibranch. Tokina 10-17mm FE lens, F6.3 @ 1/125th, ISO 200.

MV Mamro and skipper Dan Ferris





A close encounter with a Stella Sealion at Race Rocks where we also had an Orca swimpast. 2 of our group were still diving!

there's no open space to place a finger to steady yourself. Subjects include wolf eels, Great Pacific Octopus, Lions' mane jellyfish, anemones as big as a dinner plate, sponges and soft corals. There are huge Orange peel nudibranchs, some close to 2 feet long.

There are also kelp beds that serve as cover for Black Rockfish. The kelp is very photogenic on a sunny day. The fish life is a bit less compared to the Caribbean for instance but what's there makes for great photo opportunities. Small sculpins have the ability to change

color to match their surroundings making for an endless variety of coloration on this single subject. A favorite of photographers is the Red Irish Lord. A very co-operative subject apparently having high confidence in its ability to blend in. Their eyes are a special treat when lit properly since they are flecked with gold-colored bits. The very odd-shaped Grunt sculpin with a head that resembles a barnacle and a tail that looks like the feeding arm, as well as Ling Cod and Cabezon, are favorites.

I'd rate the diving in Port Hardy as world class. If you haven't dove

there yet, it's got to be on anyone's bucket list that does temperate diving. The kelp beds in California offer some beautiful scenery and would be my second choice, but even then, it's not even close to the diversity of color and critters in Port Hardy. Plus, the topside opportunities are ample. Whales, dolphins, sea lions, orcas, otters, deer, bears, and the grand bald eagles. We saw eagles in the trees on almost every day.

We dove with Dan Ferris from Port Hardy on the Mamro. We did three dives a day. It doesn't sound like that would fill a day but somehow, it

usually did and the cold water takes its toll as well.

And yes, the timing of the dives is crucial, especially for underwater photographers. One of the reasons we've continued to dive with Dan Ferris on the Mamro is that he is excellent at giving us that slack window.

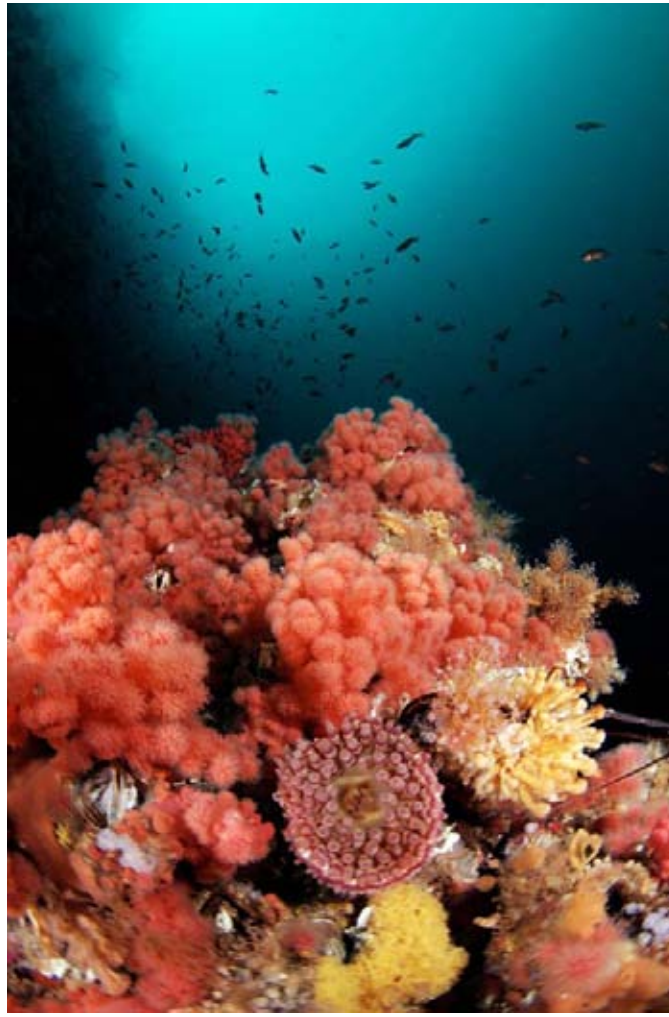
Photographically I use a Nikon D2x camera in a Subal D2 housing and 2 Inon Z220 strobes. All the wide-angle, except for the sea lions and topside shots (15mm for those) were with a Tokina 10-17 FE zoom behind the Zen mini dome. Macro shots were



Black rockfish and Bull kelp. 10-17mm FE lens F5.6 @ 1/15th, ISO 200

captured with the Nikon 105mm macro lens, the supermacro shots were taken utilizing the Nikon 105mm macro lens along with the Subsee +10 diopter.

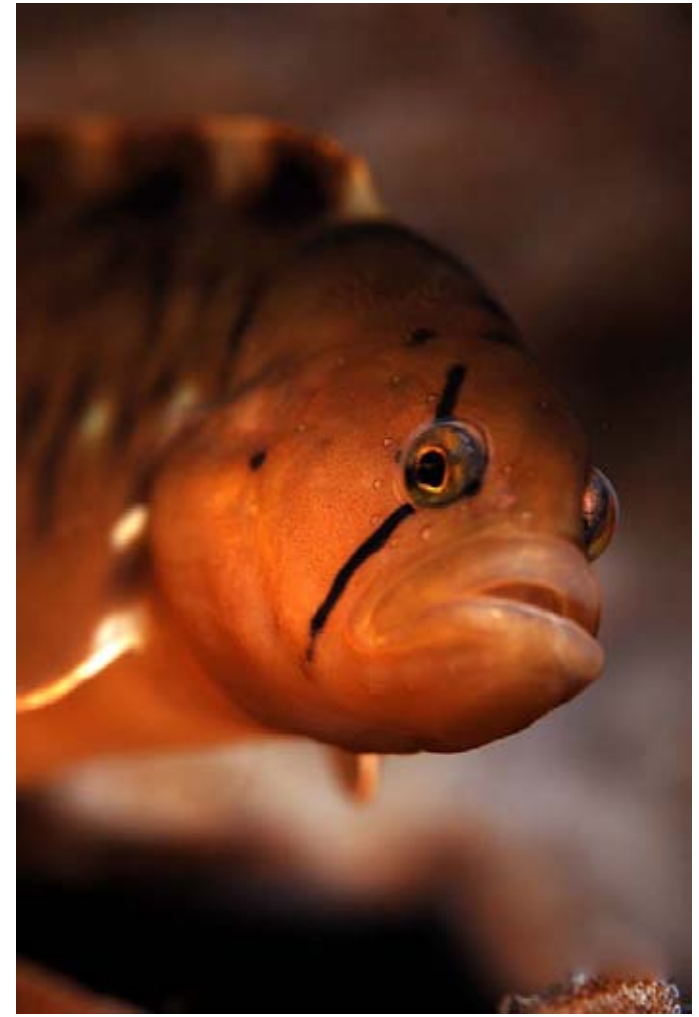
The biggest challenge shooting wide-angle in cold water is the extra gear and weight you must wear. Turning over on your back to shoot up into the



Anemones. Tokina 10-17mm FE lens, F3.5 @ 1/125th, ISO 200

water column is no easy feat. Sometimes I feel like a cockroach trying to flip over and I'm sure seeing my legs flailing and arms wind milling is not pretty.

The other issues are lack of ambient light at depth and the amount of crud in the water. The light issue sometimes requires bumping up the ISO. Cameras that can do that and maintain low noise are



Gunnel. Nikon 105mm macro lens, F8 @ 1/200th, ISO 200

a real asset. My D2x is not one of them, so I kept my maximum ISO at 200. The backscatter is an issue that can cause the best image of your life to hit the trash bin.

Two of the techniques that I found pretty effective were:

Shoot more reef than you normally would.



Left to right, Todd Mintz, Jamie Morphy, Peter Rowlands, myself and Alex Mustard

Concentrate on lighting on a small area then allowing the light to fall off with just a touch of open water at the top of the frame can keep scatter to a minimum. Shooting with strobes into open water invites a really horrible result. Keeping your strobes tight or even just using one strobe will help as well. Try lighting the foreground subject from over the top of the dome port or off to one side, as this will help eliminate backscatter. You might also end up with a more pleasing result

with using just a single strobe.

Get as close as possible to the subject and light only the subject. I really enjoy using the Tokina 10-17mm fisheye lens with a Zen mini dome. This set-up allows me to get right on top of the subject and keep my strobes tight.

Rand McMeins

www.greenwaterimages.com

www.uwpmag.com

Liveboard Diving Expeditions

MAMRO

ADVENTURES

VANCOUVER ISLAND
• BRITISH COLUMBIA •
CANADA

- **Port Hardy**
- **Nakwakto Rapids**
- **Gulf Islands**
- **Sunshine Coast**
- **BC's North Coast:**
Including the Wreck Of The Transpac

Image: Todd Mintz

250.756.8872 • mamro.com

Technical & Rebreather Friendly

Noronha, jewel of nature

by Michel Braunstein

If I were to tell you about a special place where no one locks their door at night, where crime is virtually nonexistent, where the number of tourists is intentionally restricted to preserve the ecological balance, and where each visitor must pay a daily fee of fifteen Euros (Approx US\$20) to protect the environment, would you think about Brazil? Probably not!

Yet, Fernando de Noronha, the tiny archipelago still resists the changes and other influences of the continent! The archipelago entails twenty-one volcanic islands and is located at three hundred and sixty kilometers (224 miles) from the closest coast of Brazil (Natal). Spreading over a total area of twenty-six square kilometers, it is located in the Atlantic Ocean near the equator (3° 51'S, 32° 25'W). The main island, the only one which is inhabited, is about ten kilometers long (6 miles) and up to three kilometers wide (1.8 miles). The archipelago has been seen a couple of months ago, in all the media, after the terrible accident of the Airbus flying from Rio to Paris.

Discovered in 1503 by the Portuguese, the archipelago was named after Fernao de Loronha who

received it as a gift in 1504 from his friend, King Manoel I of Portugal. However Loronha quickly forgot his present and never saw it at all.

Ruled by England, then France, and then by the Netherlands, the archipelago came again under the yoke of Portugal in 1737.

Mainly a prison colony, it was used by the U.S. forces as a military base during World War II and again in the late 50's and early 60's during cold war against Soviet Union. Since 1988, the islands have been open to tourism, eighty-five percent of which being of Brazilian origin. Over two thirds of the archipelago's total land surface is a marine national park classified since 2002 as part of the UNESCO world heritage.

There are no hotels on this preserved site but there are living units or "pousadas" in private

The visibility is outstanding, ranging from 25 to 45 meters. During the months of September and October, the visibility is at its best.

Nikon D300 - 2x DS125 - 10.5mm - F8 - 1/60 - ISO 200



View to the impressive peak rock, "Morro do Pico" from the beach





*During each dive, large stingrays are visible. This one at 42 meters / 138 feet depth.
Nikon D300 - 2x DS125 – 10.5mm – F11 – 1/60 – ISO 200*

homes. Infrastructure is very basic. A single seven kilometer paved road crosses the inhabited island. Buggies are commonly used as a means of transportation and allow driving outside the main axis.

The site's nature conservation is exceptional; it has a rich and varied flora and fauna. Non-governmental protection agencies for the study of various species are quite active on the island and entail projects such as: the Projeto Golfinho Rotador for the dolphins, the Tamar Project for the turtles, and other projects pertaining

to the study of sharks, birds and crustaceans.

Some environmental mistakes made long ago by the Portuguese can still be noticed today. For example, two different lizard species that were introduced to eat rats preferred eggs, chicks, and turtles that have just hatched; unfortunately it is now too late to reverse the process.

At sunset, whilst visiting “Baia dos porcos”, you can admire, the “Dois Irmaos”, the two renowned tiny sister islands. “Morro do Pico”, an impressive peak rock, is another one



*Tube sponges are frequent in Noronha
Nikon D300 - 2x DS125 – 10.5mm –
F11 – 1/60 – ISO 200*

beach is rather difficult, including a hike down a steep cliff of fifty meters (164 feet) high if you wish to swim. Two ladders allow crossing a narrow opening between the rocks, followed by a large flight of stairs that leads to the beach. This is not easy but it is well worth the effort for both the experiment and the view.

“Baia dos Golfinhos”, the Bay of Dolphins is near the Sancho Bay. A large number of spinner dolphins (*Stenella longirostris*) swim together every morning at dawn. They come to the bay to seek shelter after a night of hunting before returning to their marine odyssey.

These spinner dolphins, or commonly named “golfinho rotadores” in Portuguese, are known for their spectacular jumps. They can perform up to seven spins during the same jump. An impressive amount of them can be seen from the observatory at the top of the cliff, some fifty meters above the sea.

Every morning, the employees of the “Projeto Golfinho Rotador” organization count the dolphins to monitor their progress. Daily, on average, three hundred and fifteen

of the local spots.

The main island is surrounded by sixteen heavenly beaches that are clean and almost deserted, making it almost impossible not to stop there.

“Baia do Sancho” is without any doubt the most sumptuous beach and is rated first in the Brazilian beach ratings. The water is crystal clear and the shoreline is bordered by dense vegetation. This is an ideal place for snorkeling. You can often see stingrays and turtles as well as other species.

Nevertheless, access to the



Noronha's huge volcano rocks
Nikon D300 - 2x DS125 - 10.5mm - F8 - 1/60 - ISO 200

dolphins reach the bay to breed, care for their young, or seek shelter from shark attacks. At times, you can even count up to two thousand dolphins. Noronha boasts the largest spinner dolphin density in the world, in a single place.

“Baia do Sueste” is at the other end of the island and sea turtles come there to lay their eggs between December and June. Nests are protected by the “Tamar Project” patrol (Projeto Tamar). You can see turtles throughout the year if you swim beyond the bay wave line,

equipped with a mask, snorkel and fins.

All year round, you can have great quality dives thought to be the most magnificent of the South American continent. The water has a pleasant average temperature of 26°C. The visibility is outstanding, ranging from 25 to 45 meters. During the months of September and October, the visibility is at its best. You won't find the coral or microscopic life as it exists in the Indian Ocean. The underwater world of Noronha is interesting mainly for

its volcanic rock formations, narrow passageways, tunnels and caves, making it a very special place. Marine species are generally very large and quite numerous. It is not uncommon to encounter dolphins underwater and if you miss them there, you can often see them swimming alongside boats.

The magnificent Sapata cave has a very wide entrance which with a little imagination makes you think of a mouth. A large grouper lives within the entrance and although it still appears to be quite young, it already weighs over a hundred kilograms (220 pounds).

Reef sharks and nurse sharks can be met mainly in the superb reef of Pedras Secas. Sometimes, during a night dive, you can even come across a turtle sleeping under a rock. There are many schools of fish and on occasion you can see manta rays and hammerhead sharks.

The “Corvette Ipiranga V17” wreck is that of a Brazilian Navy warship that sank in 1982 after hitting a rock that did not appear on any map. She drifted and sank during an eight hour stretch reaching the seabed at sixty-two meters deep (203 feet), in perfectly straight position. She remains in excellent condition.

Diving into the wreck requires Trimix, which can be relatively expensive, and requires very accurate preliminary training. On the wreck's

deck, there is still a heavy machine gun.

In the Noronha's port, there is another wreck which is accessible by snorkeling as it is only about 6 meters deep (20 feet). These are the partial remains of a Greek ship named “Eleana Stathatos” that sank in 1929.

Fernando de Noronha is a model of environmental preservation. The tourist industry remains limited due to the small infrastructure and means of access; there are only two medium sized planes landing there every day. This place has a unique charm as a result of all these factors and this makes it a true jewel of nature and a true delight to the eyes.

Michel Braunstein



We've got you covered!



Magic filters are now available in 3 options.
Original Magic for use in blue water with DSLR and compact cameras with Manual White Balance,
Auto-Magic for compact cameras in automatic point and shoot mode.
GreenWater Magic for use in green water with DSLR and compact cameras with Manual White Balance.
Prices start at just £19.

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

www.magic-filters.com

Stepping off the Lizard

by Mark Webster

Photographers are fussy creatures. We want bright light, calm seas, good visibility, plenty of subjects and endless time in the water. These needs are rarely all fulfilled at the same time but we can improve the odds sometimes by being selective with the type of diving we plan.

For many divers, diving from the beach is something you have to do whilst training and is often not considered once you have those first few qualifying dives under your belt. However, for photographers, beach diving is often an ideal choice as the schedule is not dictated by a boat and possibly by divers and a guide who have no interest in the perfect image. It is not always necessary to venture far offshore for good subjects and the beach diving option often offers a much more relaxed approach to diving without the need to consider the needs others and if you are happy to dive on your own then you won't even need to be concerned about a buddy!

On my home patch in Cornwall, perhaps the best beach dive is found at a cove called Porthkerris, which is situated on the eastern tip of the Lizard peninsula close to the villages of St. Keverne and Porthallow. In addition to outstanding beach diving it also provides excellent launch facilities and access to the infamous Manacles reef and numerous other reef and wreck sites offshore. The cove itself used to be leased by the BSAC (British Sub



The undercut wall on the east seaward side of Drawna Rock reef is covered in jewel anemones which extend to feed in the current. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/25.

Aqua Club) from the Ministry of Defence as their “national” diving beach. During that period it was also used extensively by the RN Fleet Air Arm for training and monitoring weapons testing offshore.



Spider crabs are common here throughout the year and can be found on the seabed or on the reef wall and even climbing to the top of kelp fronds. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/30.



When there is a little current on the back of the main reef you will find the dead men's fingers (Alcyonium digitatum) extended to feed. The colour of the background water will vary from blue to green dependant on plankton levels. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/125.



Drawna Rocks dive route seen from above. Choose your own route once you are familiar with the dive site.

Whilst the Navy still retain a building on the beach, the remainder is now under private ownership and is operated as the Porthkerris Diving and Watersports Centre which provides for all the needs of the visiting diver. Access to the water and car parking are excellent and the shore is only a few metres away from your car, so there are no long hikes with all your kit.

The beach at Porthkerris drops away quickly and there are several fringing reefs just offshore. The best dive is a reef at the northern end of the cove, known locally as Drawna Rocks, which breaks surface no more than 100m offshore even at high water. Behind these visible rocks a submerged reef arcs out still further offshore for a further 200m or so accessing depths of 20-25m dependant on the state of the tide. So you can explore everything from shallow inshore reef to deeper water topography all within a 300m swim from the shore. The dive is good at any state of the tide (distance to swim



Thornback rays used to be very common in Porthkerris cove. They are still here but you have to look carefully for them and I have found I see them more often at high water. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/30.

and depth reduces at low water of course) but you must be cautious of stronger north east/south west currents on the seaward side of the reef during periods of spring tides - either stay inshore or time your dive for slack water unless you know the site well.

There is ample car parking at the northern end adjacent to the MOD building and a path down the rocks with a rope “banister rail” to help you up and down the steepest part. These rocks can be slippery when wet so exercise caution when your hands are full of expensive camera equipment. Enter the water on your left adjacent to a group of rocks close to the water’s edge (these dry at low water) and opposite the largest of the surface breaking rocks, perhaps 100m offshore, and then surface swim to its



The shallow waters around the reef and close to shore have an abundance of seaweeds in the spring and summer. When the waters are calm you will often find that anemones like this snakelock have secured themselves at the top to improve their feeding prospects. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 100 f22 1/250.

north western edge. During the summer this short swim takes you over beds of boot lace seaweed in the shallows and over other small patches of reef. I usually explore this area on my return swim, but

keep looking down as you swim as this is a favourite hunting ground for small shoals of large grey mullet which you can see darting through the weed forest below you. On reaching the large rock, dive and begin to swim east and seaward with the reef on your right shoulder. The seabed here is made up of heavy granite pebbles and shingle and so the visibility is often very good when there is no plankton. As you follow the reef the depth increases quite quickly from 6m or so at the start of the dive to 12-15m dependant on the state of the tide. This means that you get below the kelp line quite quickly which reveals the rock face on your right and its garlands of jewel anemones, tunicates, sea cucumbers and sponges. Don't ignore the seabed to your left as this is home to all sorts of bottom dwelling fish, crustaceans, tube worms, anemones and in the late summer months hordes of juvenile cuttlefish. Last summer I encountered a squadron of 16 shoaling together and the seabed was peppered with them showing off their camouflage skills.

The reef is dissected by a number of cuts and gullies all crying out to be explored, but your first dive here is best spent generally familiarising yourself with the topography and routing for your return. So, continue seaward until the reef wall terminates on your right and you encounter some

large individual rocks which mark the beginning of the reef running further out into deeper water. Here, dependant on tide conditions, you can either continue seaward on the low reef to deeper water and return along the same route, or turn south along the "back" of the eastern face of the main reef. Along this back side of the reef there is a section of wall, slightly undercut in places, which reaches 4-5m in height before the reef forms a series of steps and ledges towards the surface. Because this face is exposed to tidal current it is covered with filter feeding dead men's fingers (soft corals), jewel anemones, hydroids, sponges and some small gorgonian sea fans which makes it quite colourful especially in the beam of a torch. The maximum depth here approaches 18-19m at high water and this area is home to several varieties of fish from marauding pollack and the occasional bass, ballan, goldsinney and corkwing wrasse, cheeky cuckoo wrasse who peer right into your mask and more unusual species such as red gurnard and John Dory's.

If you continue to follow this wall south you will come to the end of the first main "block" of reef and the reef becomes more dissected and broken, though no less massive. This area offers all sorts of gullies and undercuts to be explored and you can happily work your way along



On the reef to the north east of Drawna Rocks you will find both dead men's fingers (Alcyonium digitatum) and outcrops of orange Ross Coral (Pentapora foliacea) which is in fact a colonial bryozoan. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/60.

this area until the reef begins to rise on your right towards the end of this section, which is also seen as a surface breaking rock from the beach. Either follow the reef to the end and continue around towards the shore or take one of the gullies on your right to cross over it. If you have enough air



There are dozens of tompot blennies to be found on the reefs at Porthkerris. Almost any crack or crevice can be home and they are normally very curious and bold. Nikon D300, Subal ND20, 105mm micro, Inon Quad flash, ISO 100 f11 1/125.

then continue to explore the area on the shore side of the main reef which has numerous rock outcrops and weed beds that attract cuttlefish, dog fish and ballan wrasse with a harem of goldsinney wrasse feeding with them. From here you can either follow the patches of rock and reef on the



Using a compact camera or DSLR system here will yield good results in both macro and wide angle. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/30.

seabed on a compass bearing towards the shore (easiest if there is any tide running) or surface and swim back.

Once you have explored this largest section of reef you can try the alternative of swimming north east at the beginning when you reach the main reef block towards a series of smaller submerged reefs. These rocks are also swept by the current and so have their own cloak of soft corals, including red dead men's fingers, anemones and hydroids. In the summer months you will find this

a good spot to watch corkwing wrasse nest building and you will often find thornback rays and cuttlefish buried in the sand on the east side. On the furthest and seaward side of these rocks are dense beds of hydroids which are an excellent spot to hunt for nudibranchs in the spring time.

If you choose to follow the reef seaward from the main reef then it is best to choose a slack water period and ensure you have a good compass bearing for your return and enough air for the swim. The reef gently



John Dory's are one of the most striking looking fish in UK waters and are more common than you might think. They are very difficult to spot in the weed and then require a great deal of patience from the photographer to get close. This one eventually accepted me as he cruised through the shallows looking for two spot gobies to consume. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/125.

peters out in 25m or so on a dark sandy seabed where there is a healthy scallop bed. Even on a neap tide the current out here can be quite strong as you are beyond the shelter of the headland, so be cautious and turn back with plenty of air as a surface swim can be extremely hard work!

If you make the swim offshore do be cautious of departing and returning boats either from the dive

centre or visiting groups and clubs. The Manacles are a mere fifteen minutes away and the wreck of the Volnay only ten minutes ride, so when it is busy these boats run a shuttle service to and from the dive sites. Also, don't be too surprised if you meet something bigger than yourself out in the bay during the summer months. Last year several basking sharks cruised in within 100m of the



Drawna Rock reef seen from the beach at low water. To follow the route described enter the water between the rocks on the left hand side. Canon G11, ISO 200, Auto.

Divers boarding the dive centre catamaran Celtic Cat via the walkway that ensure you don't get your feet wet before the dive! Canon G11, ISO 200, Auto.

beach and a pod of dolphins made regular visits, so you never can tell what might turn up.

I normally dive on the main reef area and on the smaller reef to the north, particularly when looking for macro subjects. However do not ignore the bootlace weed beds and smaller reef blocks in very shallow water at the entry point. I quite often spend an entire dive here in the summer months looking for John Dory's and cuttlefish. One of the guides at the centre told me many years ago he had seen sea horses here, which of course I still dream of finding myself. But the John Dory's are more reliable, although they are very difficult to spot initially amongst the bootlace weed and once seen you need to be very patient to gain their

confidence.

If you want to try something different then sample a dive at the south end of the cove. Here the reef is much shallower and has heavy kelp growth, but there are some deep gullies to be explored which are good for lobsters and more unusual species like the tiny but cute Cornish sucker fish found in reef crevices with squat lobsters, leopard spotted gobies and tompot blennies.

The cove nestles under high cliffs and is protected from the prevailing winds which are occasionally very strong from the south west. So you may have rough conditions offshore but Porthkerris cove is generally flat calm. The facilities here are very good and there is now a shop, compressor station and café on the beach together

with toilets and showers. You can also camp here adjacent to the beach dive entry point for the complete outdoor experience. The owners are currently developing some new accommodation units and training facility complete with 3m pool above the beach, which should open in 2012.

Diving from Porthkerris is popular although the beach is rarely crowded except on bank holiday weekends. It is an ideal base for a group or club holiday with the tremendous variety of diving on hand for novice and experienced divers alike and offers boat launching via

a Lamborghini tractor. If you want to mix your beach diving with some offshore sites then you can book a boat dive with one of the three boats operated by the dive centre (two catamarans and one RHIB).

Taking the plunge from the beach may seem like hard work but it need not be and sometimes it is much more productive than a boat dive that fails to fulfil the needs of fussy underwater photographers.

Mark Webster
www.photec.co.uk
www.porthkerris.com

Underwater Photography Workshops with Mark Webster in 2012

Red Sea 13-20 October 2012
Lembeh Strait December 2012

Details:
www.photec.co.uk markwebster@photec.co.uk
www.oonasdivers.co.uk info@oonasdivers.co.uk

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

Veolia Environnement Wildlife Photographer of the Year 2011 - Underwater World



© Paul Souders/ Veolia Environnement Wildlife Photographer of the Year 2011. Canon 1Ds II + 16-35mm lens; 1/160 at f6.3; Seacam housing.

Underwater World WINNER

The grace of giants

Paul had gone to Svalbard in Arctic Norway hoping to photograph walrus under water. He knew they could be dangerous, but he planned to appear as unthreatening as possible and hoped that the walrus would just be curious about him. The first sight of one approaching out of the gloom was the gleam of white tusk.

Paul instinctively used the glass dome of his camera housing as a shield. The walrus investigated him, pressing up against the dome, while its giant herd-mates slowly circled Paul. 'Their curiosity satisfied,' says Paul, 'they moved off in search of something more entertaining than a hyperventilating photographer.'



© Clark Miller/ Veolia Environnement Wildlife Photographer of the Year 2011. Canon EOS 7D + Tokina 10-17mm lens at 13mm; 1/100 sec at f8; ISO 320; Nautican housing + Zen dome port

SPECIALLY COMMENDED

False killers, disguised dolphin

The arrival of a pod of false killer whales scuppered any plans Clark had of observing sperm whales.

To make the most of the time left Clark turned his attention to the false killers. These individuals found something fascinating about Clark, buzzing him and coming ever closer, stopping only just a couple of metres (six or so feet) away, all eyes on

him. This time it was Clark who was nervous. Then in the mélange, he saw the dolphin – and realized he had the chance of a very special shot.

Scientists have long known that bottlenose dolphins sometimes associate with false killer whales, but this is almost certainly the first time the relationship has been photographed.



© *Louis-Marie Préau/ Veolia Environnement Wildlife Photographer of the Year 2011. Canon EOS 5D + 16-35mm lens; 1/125 sec at f4; ISO 800; Ikelite housing.*

HIGHLY COMMENDED

Beavering

‘I have never forgotten,’ says Louis-Marie, ‘the first time I saw a European beaver under water delivering a branch to its family.’ He is passionate about beavers and has returned each season for the past four years to the same spot on the Loire River in France to try to photograph what he saw that first time. Last summer, wearing snorkelling gear, Louis-Marie eventually got lucky.

Using weights so he could lie

on the river bottom, being careful not to move and frighten the beavers, he finally photographed this adult dragging a poplar branch back to the dam for its kits. ‘It looked like hard work,’ says Louis-Marie, ‘a long journey and a long time holding its breath.’



© *Thomas P Peschak/ Veolia Environnement Wildlife Photographer of the Year 2011. Nikon D700 +16mm f2.8 lens; 1/10 sec at f11; ISO 640; Subal housing; two Inon Z220 strobes.*

HIGHLY COMMENDED

The salmon jam

Backing up in a pool at the base of the waterfall were hundreds of pink salmon, waiting for the right moment to leap up the fall and continue their journey upriver to their spawning grounds in the Great Bear Rainforest, British Columbia, Canada. Thomas wedged himself into a crevice under the fast-flowing water and for more than two hours hung there waiting for the moment when the salmon were bunched up sufficiently to fill the

frame. Salmon are an integral part of the temperate rainforest ecosystem, returning to spawn and die where they were born. Not only do they feed seals, bears and wolves, but their discarded remains also fertilize the trees of the surrounding forest.

Back issues

Just 99p per issue



Add UWP58 to cart

UWP58 — Jan/Feb 2011, 76 pages.

[Click to show or hide issue contents](#)



Add UWP57 to cart

UWP57 — Nov/Dec 2010, 85 pages.

[Click to show or hide issue contents](#)



Add UWP56 to cart

UWP56 — Sept/Oct 2010, 90 pages.

[Click to show or hide issue contents](#)



Add UWP55 to cart

UWP55 — July/Aug 2010, 75 pages.

[Click to show or hide issue contents](#)

As you know, the current issue of Underwater Photography is free to download but all of the previous issues, going right back to Issue 1, are still available to download for just 99p per issue.

It's a fantastic reference library chronicling all that has happened in underwater photography over the past 10 years.

Buy back issues
here

Deep Impressions

The work of Kim and Kay Vaudin

By Peter Rowlands

When I moved down to Plymouth in the southwest of the UK a few years ago I started getting my tanks filled at Sound Diving and that is where I first met Kim Vaudin. She worked there part time (and still does) but it was not until quite some time later that I discovered her other side – as an extremely accomplished artist and part of a duo with her mother Kay.

Plymouth born and bred, Kim was brought up in a diving family but found her first attempts at underwater photography disappointing so she decided to use her artistic talents to take control of the image making process by producing underwater scenes with acrylic paints rather than pixels and she persuaded her mum to team up with her. The work of Australian artist David Stacey was a major influence and she wanted to depict underwater scenes from British waters initially.

The use of acrylic paints enables them to achieve the delicate backwashes and vivid colours required in recreating a tropical reef, as well as the more muted tones of temperate waters. Although Kim and



(Top) Kim at work.

(Above) With her mother Kay at a Dive Show

(Right) "The Wall" available as a fine art print. Please note that UwP's repro quality cannot capture the fine detail of Kim's work.





Kay normally work on their own, whilst demonstrating at exhibitions they can interchange throughout a painting. The only slight difference in their style can be detected by their varying colour differences, Kay favouring the more subtle tones whilst Kim prefers brighter combinations.

Kim's style is to work from existing photographs, or elements of them, to build either a single image or a composite. The latter can take up to 2 months to complete and, by her own admission, they are commercially uneconomic but she just likes doing

them. The solution with these was to have fine art prints produced on 300gsm quality paper using light fast inks to Fine Art Trade Guild standards and each print personally signed by the artist. Kim and Kay have a very finely tuned eye for colour and it took some time before they found a printer who could produce a faithful result. In addition their paintings are available as greeting cards.

Original acrylic paintings vary in price depending on size and complexity but all are extremely fine in detail and vibrant in colour.



(Top left) Cuttlefish gully

(Above) Finely detailed lobster. 520 mm x 385 mm prints are available for £35 plus £5 posted in tubes, unframed.

(Right) Kim at work taking photographs for her next painting





In addition they accept commissions where they work with you to produce a personal painting to remind you of that special dive, a particular fish, reef scene or favourite dive site. You could even be in it yourself!

Kim and Kay sell their work direct through their website as well as attending the 2 main dive shows in the UK.

In the last few months Deep Impressions has branched out into the 3D world by producing a new range of sea creature models, wall plaques and even a full sealive chess set! These have been produced in a variety of finishes, moulded in cold cast bronze,

(Above) Darwin arch

(Top right) Marble resin plaice on a ceramic tile

(Right) Marine life moulds come in a variety of finishes.





copper and marble resin, some with 24ct gold leaf applied and all hand finished.

They teamed up with local model maker Scott Glead to produce the finely detailed mouldings which start life as blobs of modeling clay which Kim sculpts into exquisite shapes. Prior to this point Kim had never sculpted anything in her life but she went to the local art shop and came back with a handful of tools and she took to it like a proverbial duck. The only slight problem with this material is that it becomes soft if handled too much in warm temperatures so half finished works were often put in the fridge to cool down and her partner Mike had to be warned when opening the fridge that “There’s a half finished lobster in there!”

The resulting mouldings recreate the original fine detail beautifully and the chess set is most impressive. The designs for this had to be chosen carefully as they had to be free standing and vertical. The resulting collection is a joy to behold.

As with all artists Kim dreams of a studio of her own but is sensible enough to realize that such



overheads could prove problematic so she contents herself with living and working from her trawler yacht in Plymouth and working part time at Sound Diving where she enjoys dealing with and chatting to customers. The two work well. The solitary life of painting and sculpting contrasting with the human interaction at the dive shop.

Peter Rowlands
peter@uwpmag.com

See more of Kim & Kay's work at
www.deepimpressions.co.uk
Please note details of the sculpted pieces
will be on the website shortly

Guidelines for contributors

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

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

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards

Subjects - Anything from whale sharks to nudibranchs in full detail

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

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

How to submit articles

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

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

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

In the days before digital and Photoshop we needed to do things differently. That's not to say the results were always satisfactory - but it's the thought that counts and one shot that worked well for me was this fisheye and hands shot.

I was competing in a 'Photosub' competition - The Blue Dolphin in Aquaba in 1988 and I produced this image.

It is an 'in camera' double exposure. The first image obviously being the circular fisheye image and then the hands were added during a second exposure.

I loaded a roll of 36 exposure film in my Pentax LX camera and marked the film so that I could reload it very precisely a second time. At the time, the LX was one of the few cameras which had very accurate 'registration' and the film sprockets rotated to exactly the same position when the film was wound on.

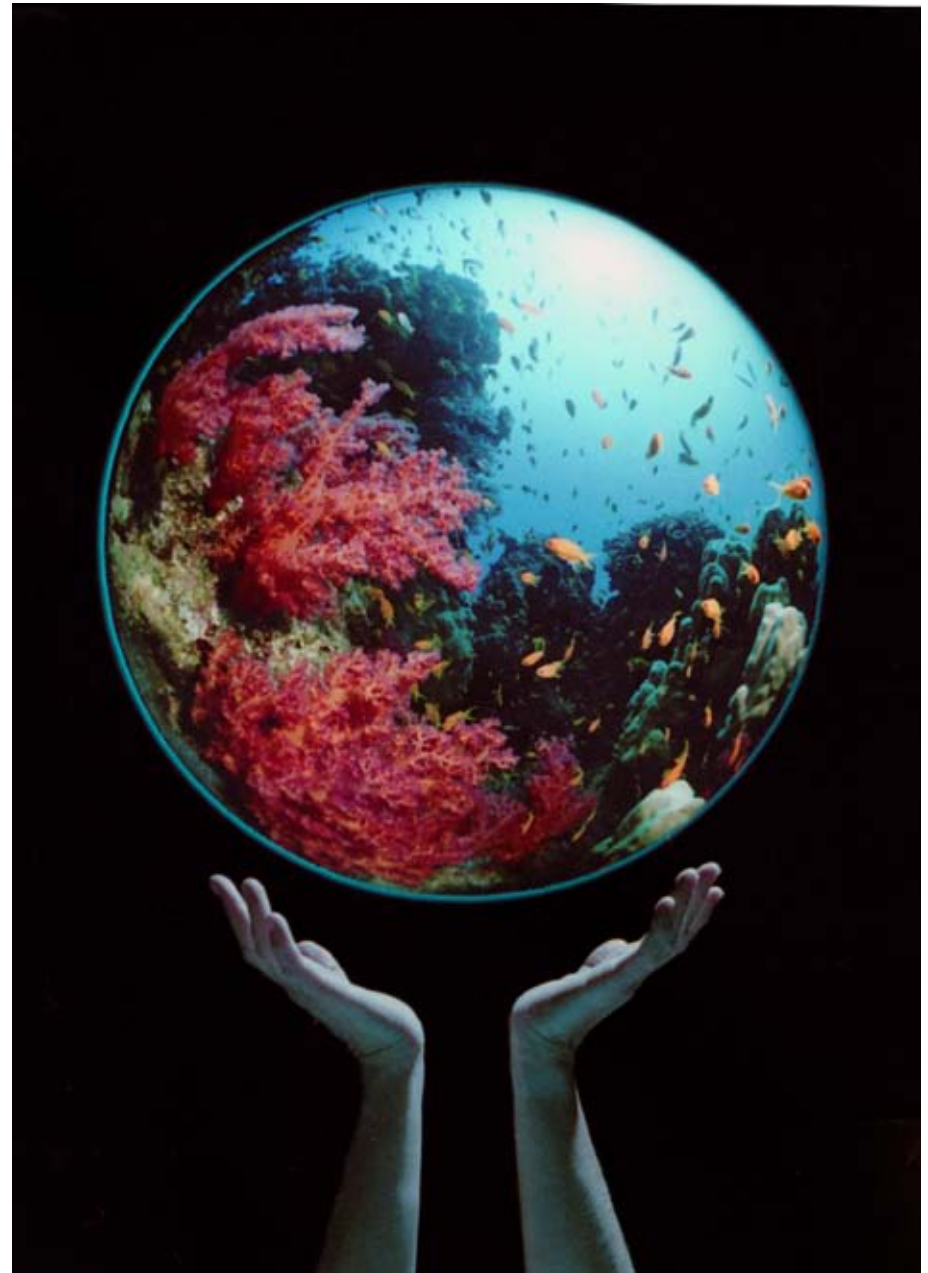
I shot several frames of the fisheye image. For this I used a Maxwider supplementary lens. This adapter screwed onto the front of a standard lens (50mm) to give a fullframe fisheye effect. On a 28mm it gave the full circular image while on a 24mm a

smaller circle resulted. I used it on 21mm lens to give a slightly smaller circle with more space around it.

After the dive the film was then rewound and placed back onto the same starting position on the sprockets but, unlike most other double exposures at the time, I displaced it by one sprocket hole which placed the circular image off centre and slightly higher in the vertical format to give more space for the second image.

The hands of the model were then shot against a dark background with a 50mm lens behind a flat plate. The overhang of the bow of a wreck was most convenient it and allowed the hands to be shot with natural light. Getting the exposure right for this second image was the biggest problem but a large bracket range gave the right result.

Nowadays there are Photoshop tools to turn full frame images into circular fisheyes and then add second images at the stroke of a mouse without leaving your chair but would that give you the same feeling of satisfaction?



Peter Scoones

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