



# Underwater Photography

Nov/Dec 2012  
Issue 69



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# Underwater Photography

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The Wreck of  
HMS Ramillies



Figure 118: Actually a drawing of the Royal George (1715), this vessel, from a diver's point of view, is very similar

- 64 Parting Shot  
by Barbara Hinton

Cover shot by  
Michael Gallagher

Underwater Photography  
2001 - 2012 © PR Productions  
Publisher/Editor Peter Rowlands  
[www.pr-productions.co.uk](http://www.pr-productions.co.uk)  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

I apologise that this is a little off topic as it is about the marine environment rather than photography but I think it raises several interesting points.

Whilst the rest of the world sinks ships on a seeming regular basis for divers to visit and create tourist dollars, we in the UK have only sunk one, HMS Scylla, and that was 8 years ago. Since then she has attracted a huge number of divers and played host to an amazing carpet of marine life. Attempts have been made to sink other ships but, as yet, nothing has happened and those involved in the process blame bureaucracy and funding difficulties as the main hurdles.

Recently I heard about an artificial reef scheme in Torbay, southwest England, which was a little different in that the plan was to create a reef of 1000 concrete balls, each 6ft wide, 5ft tall and weighing up to 2.7 tonnes. The total cost was estimated at £1.5 million. (It makes a change to talk about the humble million rather than the staggering billions which fill our financial headlines!) Anyway, what makes this scheme different is that it is not designed to create tourism income but aims show how artificial environments can encompass different aspects which can be used

for educational and research purposes.

The project would be monitored for three years during which time it would be a no-go zone while wildlife starts coming in. After that it would show what grows and what inhabits the reef. It was not primarily to attract divers like a shipwreck would but to increase biodiversity. I spoke to local dive boat owner Rick Parker who has been the driving force behind the project and was heavily involved in the setting up of MCZ (Marine Conservation Zones) here in the UK.

He described how charities such as Natural England had become like non-governmental organizations with entrenched views on the way forward. Their view was that the marine environment should be left rather than have things added, such as an artificial reef. This view isn't mirrored in terrestrial planning and wouldn't be so bad if the infrastructure of say 200 years ago still existed. Thankfully they are coming around to the idea of trying to rebuild what we once had.

Undeterred, Rick went through the process of applying for a lease of the seabed from Torbay Council and Crown Estates and also working through the process of attaining a license from the MMO, at the same time as trying to raise funding. He had

a major breakthrough recently when he was approached by TV Chef Hugh Fearnley-Whittingstall who agreed to raise awareness and finance. In return his production company Keo Films would document the installation and progress of the reef balls as part his latest Fish Fight Channel Four programme.

Unfortunately the license negotiations have become protracted and that meant the filming could not happen to suit the Channel Four programme schedule so it looks like it's all back to square one which is a real shame.

I hope Rick's determination overcomes the obstacles and that this exciting project comes to fruition.

I will keep you posted.

## GoPro 3

There's no doubt that the GoPro camera, over the years, has revolutionised action video. Sure it has competitors but the GoPro is the original, the icon and it even gets a page on Wikipedia!

For many years though the GoPro was no good for underwater photography as the small front dome port on the housing gave unsharp results underwater. GoPro seemed

unresponsive to requests from divers for a version for underwater use and this allowed 3rd party manufacturers to come up with their own solutions.

These proved popular amongst enthusiasts but about a year ago GoPro suddenly released a flat port version which, although it reduced the angle of coverage, did produce very sharp images underwater and with a \$50 price tag it became the must have accessory for almost every underwater photographer, including me. Actually I got the timing completely wrong as I bought a GoPro 2 and a flat port housing about 2 months before the GoPro 3 came out!

Funnily enough, though, it doesn't bother me because the high spec of the GoPro 3, in order to get the most out of it, would mean having to upgrade my monitor/TV to 4K and my computer editing system to handle the bigger files and new editing software. Suddenly a \$400 purchase becomes \$4000.

I'm perfectly happy with 2k full HD. It provides all the clarity to impress my ageing eyes and, as I always keep banging on about, it's still the content which is the king.

Crap footage at 4k is still crap footage.

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

# News, Travel & Events

## Magical Palau with Scuba Symphony

14-21 Dec 2012



How do we describe a place that has everything and more?

Blue Corner and Blue Hole are the more frequent dive sites. Blue Hole is like diving into a cave with 3 holes representing spotlights in a stadium. Blue Corner offers the best seat to watch sharks in action. Ulong Channel, Sias Channel and German Channel are so unique with its condominium shaped coral formation, swim thru and resident pelagic.

Wall, drift and plane and ship wrecks are also in abundance.

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

Swimming in the jelly fish lake and diving in Chandelier's cave are experiences that will last a lifetime. Our favourite is playing with the Nautilus, a creature brought up 200 meters from the ocean floor and safely released back to the depths.

Join us! We're photographers and go really slow on the dives!

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

## Cary Yanny Photography Workshops

South Africa & Mozambique, February/March 2013

Accomplished photography instructor Cary Yanny will lead three tours, during which she will teach photographic principles & techniques, animal & fish behaviour, in order to improve the guests' results in wildlife photography. Cary will personally teach all photographic topics.

With twenty years' experience of arranging dive holidays behind her, Cary will not just be the Guest Lecturer on these trips - she will also be the responsible Tour Leader,

smoothing all logistical elements of the trips in order to ensure that the guests are able to forget about everything but photography and having a great time.

The maximum will be just eight participants, to ensure that personalised attention is given to each participant.



[www.simplyscuba.co.za/safrica/index.php/speciality-tours](http://www.simplyscuba.co.za/safrica/index.php/speciality-tours)

## Swim with Whale Sharks

Isla Mujeres, Mexico

July 19 - 22 & 24 - 27 2013



## Sailfish & Sardine Run

Jan 2013 in Isla Mujeres, Mexico



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

Photography Adventures

Issue 69/5



## The secret side of the Caribbean

The wrecks, reefs and turtles of 'Statia'  
with Nick and Caroline Robertson Brown  
21st - 31st May 2013

The Caribbean is by no means over-dived and over-visited...if you know where to look! The Netherlands Antilles Island of Saint Eustatius (known affectionately by locals and lovers of the island as 'Statia') represents one of the Caribbean's unspoiled gems, with easily some of the best diving in this part of the world. Also referred to as 'Golden Rock', a visit to Statia proves that life without Starbucks, Macdonalds and high rise hotels really does still exist!

Let Nick and Caroline show you their favourite spots in a destination they have spent a great many months. This tour will take in 10 nights on Statia, giving you plenty of opportunity to shoot above and below the waves, as this island is as picturesque on t.

Nick has been shortlisted for Wildlife Photographer of the Year 2012 and also won the BSoUP / Diver Advanced Overseas competition.

Caroline has a BSc in Biology and an MSc in Animal Behaviour and writes a monthly column in Sport Diver magazine on some aspect of marine life behaviour. Caroline will be on hand to give short talks and question and answer sessions on this



©Nick Robertson Brown

to greater explain how knowledge of such behaviour can lead to better photographs. The couple are a very friendly and approachable pair with an infectious zest for life, adventure, and of course, underwater photography!

[www.divequest.co.uk](http://www.divequest.co.uk)



Photo: Martin Edge

[www.divequest-travel.com](http://www.divequest-travel.com)

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

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

Sharks & Dolphins of The Bahamas with Charles Hood 19 - 26 April 2013

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

Ultimate Papua New Guinea with Michele Westmorland 19-30th October 2013

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



## Photo Adventure: Philippines, Dec 1-15 with Chris Parsons & Phil Rudin



Join Chris Parsons from Nauticam and Phil Rudin this December for an amazing two week adventure in the Philippines. We've arranged a best-of-both-worlds itinerary, with one week at the fabulous Atlantis resort in Dumaguete, following by a week on the luxurious Azores liveaboard. After a week at the resort, no need for getting on a plane or bus to get to the liveaboard - the boat will pick up us right at the beach.

The Philippines is at the heart of the most biodiverse area in all of the ocean - an ideal place to capture the beauty of the underwater world. Our trip will feature amazing wide angle opportunities and astonishing macro. Bring your laptop - there's plenty of space both at the resort and on the

boat to work on images, and Chris will be available to assist.

Don't have time for a full two weeks? No problem, you can optionally do either the liveaboard or the resort.

Space is limited - reserve your spot now!

[www.nauticamusa.com/nusa-events-journal/philippines-nov-30-dec-15-2012.html](http://www.nauticamusa.com/nusa-events-journal/philippines-nov-30-dec-15-2012.html)

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



## Beneath the Sea 2013 Imaging Competition

Each year, Beneath the Sea is pleased to give underwater photographers and videographers a chance to compete with their peers from across the World.

**Best-In-Show Prize (Video):** The Stan Waterman Award for Excellence in Underwater Videography.

**Best-In-Show Prize (Photo):** The David Doubilet Award for Excellence in Underwater Photography.

**Best In Show Prize (Creative):** The Jim Church Award for Excellence in Underwater Creative Photography.

And new for this year: The Dick Anderson Award for Excellence in Photographic Humor.

There are many other prizes, including equipment from premier manufacturers. So start looking for your best work to enter. But don't wait too long the deadline of December 31, 2012 is closer than you think!

The BTS International Imaging Competition is open to underwater photographers and videographers throughout the world. Beneath The Sea, Inc. is a federally tax-exempt (501(c)(3)) organization incorporated as not-for-profit in the State of New York and all proceeds from the Imaging Competition go to further BTS's goals of (1) providing continuing education to the recreational diver community, (2) educating the public to the benefits of protecting the ocean environment and (3) supporting oceanic and environmental related projects and charities.

[www.beneaththesea.org](http://www.beneaththesea.org)

## The 2013 Wetpixel Raja Ampat Entrance Tag competition winner



Many congratulations to Nicholas Samaras from Greece who achieved the most votes in a very hotly contested result. His design will be worn on every diver's BCD that visits Raja Ampat in 2013, and he can chose his prize of a minimum 8 day trip to Raja Ampat with one of the contest's sponsors.

The contest was extremely close this year with less than 300 votes between the first three ranked tags. In fact, all the shortlisted entries proved very popular with the public vote. Many congratulations to all the entrants, and especially of course to Nicholas.

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

## Gulrukh Khan award

Gulrukh Khan received the award for 'Best Documentary Feature' at the 2012 Moondance Film Festival



in New York for the series she made on the love story between a solitary dolphin and a man, with renowned Ric O'Barry, Oscar © winner for Best Documentary Film 'THE COVE'.

"Ric has tirelessly campaigned for the rights of dolphins internationally and has assisted with anti-captivity and dolphin rehabilitation programmes, working with major NGO's and governments. He is unable to attend the awards as he is currently in Fukushima (Japan) where he reports the huge devastation after the nuclear explosion earlier this year. He reports that the waters are very badly polluted and has major concerns about the health of the oceans as well as the local population. He is about to have an audience with the President of The Philippines to discuss the country's protection of dolphins," announces Khan.

[www.spirit2power.com](http://www.spirit2power.com)

## Celebrate the Sea Call for Entries 2012



If you are shooting underwater then you must compete in 'Celebrate the Sea Festival - the most prestigious underwater imagery competition in the Asia Pacific.

Until 10 November 2012 we invite you to take part in this prominent event by entering the numerous international competitions. There is over \$50 000 in prizes;

Finalists will be displayed at the brand new Marine Life Park, Resorts World Sentosa, Singapore.

The International Underwater Imagery Competitions is the centerpiece of Celebrate the Sea Festival; we view the importance of celebrating the beauty of our seas by awarding recognitions to image makers that has spend time and effort to produce the best imagery.

[www.celebratethesea.oneocean.com](http://www.celebratethesea.oneocean.com)

## Tambora Dive Cruises



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Kei Islands  
Toli Toli  
Banda Sea

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

## Amazing Diving Stories: By John Bantin

Enjoy classic tales, from wreck discoveries to encounters with the bizarre and the beautiful. There are stories of death and disaster, as well as bravery and triumph. Tales of the exciting and the extreme rub shoulders with more poetic pieces about the people and places that make up the folklore of this fascinating sport.

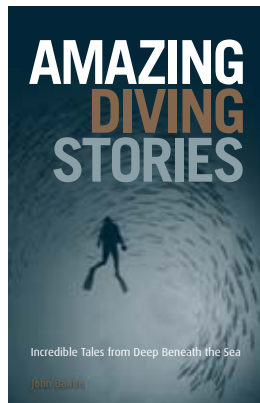
Amazing Diving Stories takes you everywhere, from Indonesia to the Caribbean, and from the chill waters of Northern Europe to the reefs of the Pacific. Every ocean of the world is explored, making this essential reading – or a wonderful gift – for divers everywhere.

Author John Bantin is the technical editor for Diver magazine. He has spent more than 20 years travelling the world and diving in all the best places.

ISBN: 978-1-1199-6929-7. Price: £14.99. Available as a hardback and an ebook

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

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



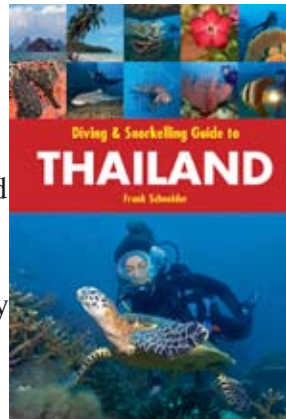
## Diving & Snorkelling Guide to Thailand by Frank Schneider

Thailand has a wealth of dive sites for both beginners and experienced divers. Its mixture of corals and rocky reefs promise exciting experiences whatever your level of expertise and some sites, such as Richelieu Rock, Shark Point or Hin Daeng are recognised as being among the best in Asia due to the abundance of fish.

This complete and fully up-to-date guide to all the dive sites of Thailand, from Koh Similan to Koh Lanta, gives full details of the marine fauna and flora to be seen, how to get to the site as well as information on the diving conditions to be expected.

£12.99 paperback. 195 colour photographs & 8 maps  
ISBN 978-1-906780-73-9

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



## Telegraph Adventure Travel Show 26-27 January 2013 Olympia, London

The Telegraph Adventure Travel Show returns to London's Olympia in January! Discover a wonderful world of extraordinary discoveries, and all under one roof at UK's foremost adventure travel event.

From activity-based breaks, safaris and adventure cruises to walking holidays, expedition and extreme sports, people are increasingly shunning the beach in favour of a break that pushes the boundaries.

For some adventure is all about reaching for new horizons with treks

to Everest Basecamp, 4x4 excursions through the Rockies, rafting down the Zambezi or expedition cruises to Antarctica. For others the emphasis is on unusual cultural interactions – spending time with the Saami in Lapland or the Masaai Mara in Kenya – while many more look to activity sports, off-the-beaten-track experiences, or exceptional wildlife encounters as their definition of the word 'adventure'.

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

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DIVERS

[www.alor-divers.com](http://www.alor-divers.com)



## Sea of Cortez with Alex Tattersall 28th Sept - 5th Oct 2013

Reaching down into the Pacific Ocean, the unspoilt peninsula of Baja California curls protectively around the Sea of Cortez. The wonderful secrets of Baja are as yet known to relatively few people.

The Sea of Cortez, studded with rugged islands surrounded by stunning, almost deserted white sand beaches, is one of the biologically richest bodies of water on our planet and has over 800 vertebrate species and 2,000 invertebrates. Here hammerhead sharks school in groups of up to 200 or even an amazing 2,000, colonies of sealions live undisturbed and Grey Whales come to mate, give birth and make their winter home. This unique destination provides excellent opportunities for those interested in marine wildlife, underwater photography or simply the chance to be amongst the first divers to explore a new destination.

Alex Tattersall has much experience in leading photo trips and prides himself on promoting a relaxed, non-competitive and creative environment for all in order to learn through maximum hands-on underwater photographic opportunities and the sharing of ideas



and experiences between the group whilst not under the water.

Through his principals of creativity and simplicity in underwater photography, you will learn many insights into the thought and technique behind the award-winning photos for which Alex is becoming increasingly well-known.

The focus of this trip is to maximize our time underwater where the real practical learning can take place.

[www.divequest.co.uk](http://www.divequest.co.uk)

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



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# ULTRA compact Housing

# New Products

## Ikelite Nikon D600



The Ikelite housing for the Nikon D600 provides access to all important camera functions and True electrical TTL strobe exposure.

Controls are provided for every camera function except the metering selector, diopter adjustment control and flash pop-up button. Shutter, video recording start/stop, and a large zoom control knob can all be comfortably reached without removing your hands from the handles.

Comfortable rubberized grips provide quick-release attachment points for strobes and accessories. The try and handles may be removed from the housing for convenience in traveling. The complete housing

is neutral or slightly negative in freshwater depending on choice of lens port.

A clear view of the camera and o-ring seals facilitates easy assembly and operation. Heavy-duty polycarbonate construction is durable and corrosion-free to ensure performance in even demanding conditions. Lens ports can be removed and replaced quickly with a simple positive locking system which provides visible assurance when the housing is assembled properly.

A lens zoom gear included with housing.

200ft (60m) depth rating

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

## Subal ND800 for Nikon D800



The Subal ND800 is an aluminium housing for the Nikon D800 SLR camera.

The ergonomic placement of all important controls provides convenient and comfortable handling of the camera functions.

The camera is mounted on a saddle for precise positioning inside the housing. A 4 mm main-O-ring and the Subal QuickLock system make it virtually impossible to close the housing if the O-ring is not lying correctly in its groove. Maximum security is assured.

A mounting plate with a threaded hole on the top of the housing may be used for a light-weighted aiming light.

Generous shading of the LCD-monitor provides a glare-free view of the brilliant image of the camera monitor.

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

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<http://acquapazza.jp/en>

## Fisheye FIX S100



Underwater Housing for the  
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## Zen Underwater Announces Support for the Olympus PT-EP08 Housing (OM-D EM-5 Camera)



WA-100-EP



WA-100-EP714



FP-100-EP

Zen Underwater has announced support options for the Olympus PT-EP-08 housing for the Olympus OM-D EM-5 camera. A new dome port and port adapter are now available allowing accessory ports to be used that support key lenses for underwater photographers.

In a radical departure from prior Olympus M4/3 camera housings, Olympus changed the port mount for the PT-EP08 housing, implementing a rotating bayonet style latch, and eliminating the upgrade path for owners of prior PT-series housings fitted with Zen Underwater ports.

In order to provide customers an upgrade path from older PT-series housings and to protect their investment in Zen ports, they are now offering the PA-EP08-EP Adapter to allow use of the following ports with

the PT-EP08 housing:

WA-100-EP Pen Dome (\$499)  
for the Olympus 14-42mm f/3.5–  
f/5.6L and 9–18mm f/4–f/5.6

WA-100-EP714 Pen Dome  
(\$499) for the Panasonic Lumix G  
Vario 7-14mm F4 ASPH

FP-100-EP Flat Port (\$399)  
for the Panasonic Leica 45mm F2.8  
Macro ASPH Mega OIS

The PA-EP08-EP Adapter will  
retail for \$100USD.

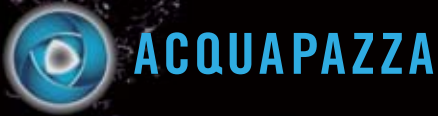
In addition, Zen Underwater is  
now offering the DP-100-EP08 Dome  
Port, a 100mm optically coated glass  
dome port for the Panasonic Lumix  
G Fisheye 8mm f/3.5 lens, designed  
specifically for the PT-EP08 housing.

The DP-100-EP08 will retail for  
\$799USD.

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

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# 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>

## GoPro Hero 3



GoPro has updated its entire range, including the addition of the 4k-capable Hero 3 Black Edition. The existing Hero HD and Hero 2 models have essentially been re-housed in smaller cases with updated user interfaces and will sit alongside the Black Edition as the White and Silver Editions, respectively. The Hero 3 Black Edition can shoot at up to 3840x2160 pixels at 15 frames per second. It also has 2.7k mode (2716 horizontal pixels) at 30 or 24fps, and a Protune mode that offers higher bit-rates and a neutral color profile better suited to post-processing.

The Hero 3 Silver edition, essentially a Hero 2 in the latest smaller body, also gains Protune mode for its HD output - a feature added via firmware to existing Hero 2 models.

The latest models also gain Wi-Fi control to allow remote control via the recently-announced App, while the Black Edition includes a waterproof Wi-Fi controller.

The Hero 3 models have a redesigned lens, which GoPro describes as 'ultra-wide' with 'reduced distortion,' though no details of angle-of-view or whether this distortion is optically or digitally corrected are given. The smaller Hero 3 bodies house a fractionally smaller battery than previous models and use MicroSD, rather than full-size SD cards. There is also a redesigned waterproof housing with a flat lens for the new models.

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

## Backscatter GoPro3

Backscatter is very excited about GoPro's new line of Hero 3 cameras, and we are actively studying them in preparation for the launch of our next generation of flip filters.

We anticipate announcing the products and showing the prototypes next month

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

## Aquatica A5D Mk III



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## The Backscatter Flip Magic Filter For GoPro Dive Housing



Affordable High Quality Aluminum Construction  
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## Nikonos RS lens conversion update

By end of September I have accomplished the Nikonos conversion system for three major housing manufacturers Subal, Nauticam and Seacam.

It is a two staged process: First the lens is converted and electronically modified so that all necessary functions like AF, shutter speed and f-stops, exposure mode and metering, Liveview AF, exposure compensation, etc. work. The lens has to be sent in to us for service.

The second stage is an appropriate adapter that on one side seals the port opening of the housing as a normal extension ring would do. And on the other side works as a mount for the RS-lens and is similar to the original bayonet of the Nikonos RS camera. In order to overcome any potential problems with original Nikonos o-rings we have supplied our proprietary o-ring that works with any o-ring grease and is reinforced for additional safety.

We have tried and tested all adapters personally to a depth of 60m and they have worked successfully. More depth is possible but we didn't test it. The adapters are made of 100% marine grade aluminium and come in black color as standard.



We have made the mounting as user friendly as possible and will provide a detailed instruction manual.

Sea & Sea and Aquatica?

We got various requests for Sea & Sea but unfortunately the port mount is too small for the 13mm lens with adapter. I also got a request for Aquatica and so if there are others who'd like to use this setup feel free to ask any questions.

[www.abelic.net/wp](http://www.abelic.net/wp)

## Best underwater compact cameras 2012 review from Backscatter



US Retailer Backscatter has published the findings of its survey of the "Best Underwater Compact Cameras for 2012". They feel that the GoPro HERO 2 is the best entry-level camera, the Olympus Tough TG-1 the best waterproof and the Sony RX1000 the best point and shoot. In their mirrorless category, they name the Olympus PEN series as the best entry-level cameras, and the OM-D E-M5 the best advanced.

Their ranking criteria included the provision for third-party wide-angle lenses, manual exposure control, histograms and/or highlight warnings, HD movie mode and custom white balance. The full report, results and rankings can be viewed on the Backscatter website.

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

# Want Precise Control?



## YS-D1 Underwater Strobe

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**ERGONOMIC** No Slave On/Off Switch, Optional Strobe Mounts  
**DEPTH RATING** 100m!!

WWW.SEA-SEA.COM

**SEA & SEA**  
THE UNDERWATER IMAGING COMPANY

## Subal ND4 for the Nikon D4



The Subal ND4 allows access to all functions of the Nikon D4 including Live view and Info. Ergonomic placement of all important controls provides convenient and comfortable handling of the camera functions. Special attention was made to the position of the front and rear main dial and the lever for the display illumination.

The camera is mounted on a saddle for precise positioning inside the housing so that wrong positioning is impossible. A 4 mm main-O-ring and the Subal QuickLock system make it virtually impossible to close the lid if the O-ring is not lying correctly in its groove. Maximum security is assured.

Generous shading of the LCD-monitor provides a glare-free view to the brilliant image of the camera monitor which is ideal when using the HD-video function of this camera.

Subal offers 4 different viewfinder systems for this housing:



The Standard-Viewfinder reduces the viewfinder image slightly to allow the whole frame to be viewed whilst wearing a diving mask. The GS-180 viewfinder and 360° revolvable WS-45 angled viewfinders offer an image size equal to the camera's viewfinder. The GS-180 viewing angle is line of sight and the WS45 is 45°. The new Prism finder PS-30 shows the viewfinder image full sized with a viewing angle of 30°. The PS-30 has a long eye relief which is especially helpful for video shooting.

The viewfinder systems are interchangeable and can be mounted easily by the user.

As with all our products choice of materials, machining, surface protection and finish conform with Subal's well known standards of reliability and workmanship.

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

# Nauticam USA

## Nauticam NA-NEX5N Sony NEX-5N housing



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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 Nikon lenses from the pin sharp 15mm UW Nikkor to the super macro combination of 35mm and extension tubes.

For decades the Nikon 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.

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## INON UWL-S100 ZM80 Wide Conversion Lens

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## INON Accessories for Canon WP-DC45

INON INC. is pleased to announce official release of accessories to support Canon digital camera "PowerShot D20"/"WP-DC45.

These include 28LD Mount Base DC45, Optical D Cable Type L, Optical D Cable SS Type L, Grip Base D4 and Shoe Base.



## INON LE350

INON INC. is pleased to announce official release of new dual use underwater/land LE series LED flashlight the LE350. The LE350 provides 350 lumen beam which is approx. 40% brighter than predecessor model



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

**Nauticam**  
**USA**

## Nauticam NA RX100 Sony DSC RX100



## "Simply Awesome"

With 20mp, this camera and Housing package offers the complete control and image quality of an SLR system with the size and convenience of a compact system. Controls are simple, but well thought out with easy to access push buttons.

Dual command dials immediately access frequently used manual settings like manual focus, F-Stop, and Shutter Speed. Full 1080P HD video performance and excellent wet lens options makes for one powerfully small package.

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

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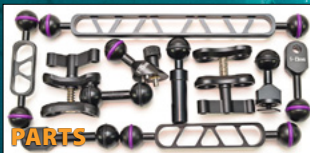
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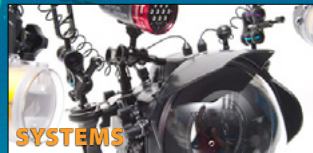
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# OLYMPUS

## Backscatter to distribute Olympus underwater products in North America and the Caribbean

Olympus has named Backscatter Underwater Video & Photo as the distributor to serve the dive/watersports industry in North America and the Caribbean. Backscatter will lend its expertise as it supports the growing network of dealers and dive shops who sell Olympus underwater accessories across the region.

“Olympus has long been a supporter of underwater photography, having developed one of the first housings for a compact digital camera. We’re thrilled to take over distribution of this product line for the dive and watersports industry,” said Jim Decker, Backscatter CEO. “In the past few years Olympus has shown a renewed commitment to the dive market with their PEN and tough series lines. We look forward to working with Olympus, dive shops, and dealers. We’ll also be distributing third party accessories so our dealers will be able to offer to their customers a complete ready to dive underwater camera system.”



“Backscatter has always shown industry leading expert knowledge of underwater photography and Olympus products,” said Stacey Wenner, Associate Product Manager. We are delighted to have them as our key partner in supplying Olympus cameras and underwater products to our dive and watersports dealer network.”

Dive Shops and Watersport Dealers interested in carrying Olympus cameras and underwater products should contact our West Coast Headquarters in Monterey, CA at 831-645-1082 or e mail

[sales@backscatter.com](mailto:sales@backscatter.com)

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

## New Ultralight Control Systems AD-HS adaptor

Ultralight Control Systems has redesigned their Hotshoe adapter AD-HS. There is now a thumb screw to tighten the flat washer down on the top of the cold shoe. The aluminum plate is loctited into the ball adapter.

As with all ULCS aluminium products they are made with 6061 aluminum that is machined and then hard anodized, to withstand the harshest treatment.

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



## Sea & Sea Nikon D800 housing



Sea & Sea have announced the release of the MDX-D800 housing for the Nikon D800 SLR.

This aluminum housing features what Sea & Sea describe as enhanced ergonomics, giving access to both command and sub command dials with both hands on the grips. It features fiber-optic triggering of strobes but has an additional port that can take an optional Nikonos (or other) bulkhead.

Every detail of the housing is precision-machined from a solid aluminum-alloy block to achieve a high-quality texture and design, the colored anodization strengthens the housing's corrosion resistance and abrasion resistance. All edges have been polished carefully for safety.

Almost all functions of the



Nikon D800/D800E can be operated underwater (the Fn button located on the front of the camera is not supported).

The camera's built-in flash can be activated or disabled from the housing.

The housing buttons are angled for ease of use and enhanced functionality.

Equipped with a tripod socket in the center of the bottom of the main body.

There is an additional port for an HDMI out. All camera functions except the fn button can be accessed, and the pop-up flash can be raised and lowered via housing controls.

The depth rating of 100m/330ft makes the housing ideal for tech diving.

[www.sea-sea.net](http://www.sea-sea.net)

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Issue 69/19





ACQUAPAZZA

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# APSO-RX100

Underwater Camera Housing for SONY RX100



<http://acquapazza.jp/en>

## Aqua Fototeam INON accessories



Aqua-Fototeam GmbH, the underwater photo and video accessories specialist from Germany have announced two new products for INON strobes.

The first is control knob extenders for INON strobes. No more trouble using the smakk switch controls on the Inon Z240/220 or D2000 with thick gloves with H2O tools extension buttons.

In addition they have a new O ring for INON battery cap which provides extra security against flooding.



[www.aqua-fototeam.com](http://www.aqua-fototeam.com)

## Nauticam NA-650D for the Canon EOS Rebel

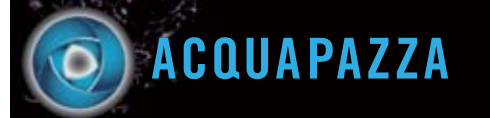


The NA-650D housing benefits from being the third generation of Nauticam housings for the EOS Rebel lineup, and is the best Rebel housing to date.

The industry leading innovations of recent Nauticam housings are obvious with the easy and secure latching system, unrivalled port locking lever system and the superb interchangeable viewfinders.

The award winning ergonomics of previous housings have been retained with subtle refinements wherever appropriate.

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



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# APSO-NEX5N

Underwater Camera Housing for SONY NEX-5N



<http://acquapazza.jp/en>

# Cameras UNDERWATER



## Nauticam NA-LX7 for the Panasonic LX7



The NA-LX7 housing is clearly the beneficiary of Nauticam's success with the highly acclaimed NA-LX5. The new controls like the aperture ring and the neutral density filter are designed into the housing with Nauticam's steadfast commitment to optimum shooter ergonomics.

This is a very compact housing, with all of the LX7 camera controls available from the comfortable grip sculpted into the side of the housing.

The compact form factor, ease of use, excellent image quality and P&S functionality make this a perfect system for everyone from new u/w shooters to pros that want a second camera always ready to capture the moment.

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

## Xit 404 Tripod Brackets



Californian manufacturer Xit 404 produces a Tripod Bracket for most SLR housings.

This one is for Aquatica Video Housings and is designed for tripod uses only. Tripod legs are not included with the bracket. Three 1" diameter ball adaptors work with industry standard clamps or with Xit 404's Twist Clamps (clamps are not included).

The bracket is Black anodized and provided with the ball adaptors pre-mounted. A hardware kit is supplied specific for your model housing.

[www.xit404.com](http://www.xit404.com)

# Nauticam USA

## Nauticam NA-EM5 Olympus OM-D E-M5



### "Full HD and 16mp"

The NA-EM5 housing from Nauticam delivers the advanced features of the OM-D E-M5 in style and with the superb ergonomics that people have come to expect from Nauticam. This is a very compact and rugged housing, with most of the E-M5 camera controls accessible from the ergonomic grip sculpted into the side of the housing. The excellent Olympus EVF is easily available with a flick of the switch. A choice of hand strap and tray options allows customizing to a shooter's specific needs.

Depth Rating: 100m Dimensions: 185mm x 152mm x 105mm Weight: 1.1kg(2.4 lbs.)

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

## Novasub P&T-C-01 Pan and Tilt unit



Novasub have developed an underwater Pan&Tilt unit with fully integration of camera and light control.

The P&T is based on 2 power full stepper motors, integrated control (rs485) and power supply. The tilt has rotating ends on both sides for mounting a camera on side and a light on the other. The camera (any composite camera) is interfaced to the built in controls and can be fully controlled from any standard CCTV PTZ controller with the Pelco-D protocol.

The unit has a built in video over twisted pair converter. This makes it possible to use and control the P&T over 400 m of twisted pair cables.

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

## Hydroflex Red One Deep



The Red One Deep Water housing is manually operated featuring external knobs for focus, iris & camera start/stop.

It comes equipped with flat and dome ports and the HD video signal can be viewed either on a HydroFlex proprietary 4.3" HD underwater monitor or on the customers own Red 5.6" LCD monitor in an underwater housing. The HD-SDI video image can be sent to the surface via underwater coax cable. The housing can accommodate a wide variety of lenses and the Red Drive and a Red Battery or IDX battery can be mounted on top of the camera with the Red Cradle mounting bracket.

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



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## Acquapazza APSG-DP2M for the Sigma DP2 Merrill



Japanese housing manufacturer Acquapazza has announced their latest housing for the Sigma DP2 Merrill (The name Merrill is an homage to Dick Merrill one of the founders and inventors of Foveon technology)

The Acquapazza APSG-DP2M is machined from a solid block of aluminium and the controls are ergonomically positioned for ease of use including manual focus control.



The DP2 Merrill is a small, solid, coat pocket sized camera, with an APS-C-sized sensor; a 46MP X3 Foveon type and the APSG-DP2M is a compact housing which can be fitted with an optional wide angle lens using the standard M67 port or the optional 28LD INON port.

The combination of the DP2 Merrill and the Acquapazza APSG-DP2M will give you image quality which exceeds a DSLR in a very compact and light weight package.

[www.acquapazza.jp/en](http://www.acquapazza.jp/en)

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

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ACQUAPAZZA

SIGMA

**ACQUAPAZZA APSG-DP2x, DP1x**  
http://acquapazza.jp/

Issue 69/23



## Nikon WP-N1 for 1 J1 & 2

Now your Nikon 1 can really go everywhere—even underwater! Fully submersible all the way down to 130 feet deep (40 meters), the WP-N1 waterproof housing transforms your Nikon 1 J1 or Nikon 1 J2 into a powerful waterproof and underwater camera.

It's perfect for diving, snorkeling, boating, kayaking, swimming, fishing, surfing or just having fun in the pool.

The lightweight (approx. 27.9 ounces or 790 grams) and sleek the WP-N1 provides access to key camera



controls and buttons. The zoom ring, Mode dial, Multi-selector, movie recording, playback, delete and menu buttons are all easily accessible

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

## Epic Elite video housing

The latest edition to Epic Camera Housing's line of affordable video camera housings is the Epic Elite,.

The Epic Elite adjusts to fit over 500 different video cameras. This is all made possible by the adjustable pause/record mechanism. With a few simple adjustments you can easily change which video camera you are using in the housing.

With all of the PATENT PENDING features that you have come to expect from Epic, like start/stop recording, shock absorbing



stabilization tray, and an extra thick haul for added strength when you find yourself in a more extreme conditions.

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Call us for expert advice on how to choose the right camera system for you

## Nudibranchs of the Pacific Northwest calendar

It has been a long time in the making, and I'm very happy to announce the release my 2013 Calendar: Nudibranchs of the Pacific Northwest. The calendar features a collection of twelve high-quality macro shots of different nudibranch (sea slug) species endemic to the coastal waters of Washington State and British Columbia.

Please note that parts of the proceeds will be donated to the Coral Reef Alliance!



<http://savage.light-speed.de/nudibranch-calendar-2013.html>

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never equaled”

# Olympus M43 ZD 60mm F/2.8 Macro review

By Phil Rudin

The Olympus M.Zuiko Digital 60mm F/2.8 Macro lens was formerly announced during the Photokina 2012 show and has been available in limited quantities as of late September.

The Olympus ZD 60mm is the second dedicated macro lens for the ever growing M43 camera segment. I did a review on the first M43 macro, “Mirrorless Macros” covering the Panasonic-Leica 45mm Macro-Elmarit for M43 in UWP#65 which can be found in the “Back Issues” section of this magazine.

The ZD 60 macro is a very robust lens and Olympus second dust and splashproof (“weather-sealed”) lens for the M43. At 56 x 82mm the 60 macro is longer and thinner than the Panasonic 45 macro with a narrower 20 degree angle of view and full 1:1 magnification at a minimum focus distance of 18.80cm (7.4”). At 1:1 (life size) the image area covered is 17.3 x 13 mm or about 2:1 (twice life size) compared to a 35 mm macro lens at 1:1. This macro lens is movie and still compatible (MSC) which means it has a very quiet and fast auto focus function with a unique focus limiting system.

The lens barrel has a three position focus limiting dial which allows the lens to be set to focus from 0.19 meters (7.5” or 1:1) to infinity, 4m (15.7”) to infinity or 0.19 to 0.4m. At the 0.19 to .4m focus limiting range the lens can focus from a reproduction ratio of 1:1 to about 1:6 auto focusing at high speed within this range. When in the .19 to .4m range the limiting dial can be rotated about five degrees counter-clockwise to focus to 1:1. At that



point if you release the dial and switch to manual focus the lens will not move off 1:1 and you can rock the camera in and out using the EVF to find sharp focus.

If you have AF assigned to a control button like the Fn1 button you would also be able to shoot all day at 1:1 as long as you don't push the Fn1 button when releasing the shutter. I can see this feature as being very useful with closeup lenses like the SubSee +5 and +10 magnifiers for getting true greater than life-size subjects into sharp focus. If your AF is a half press on the shutter release as soon as you push the shutter the lens will move off 1:1 and re-focus. While this lens has quite accurate auto focus the only real way to be sure you are at true 1:1 with any AF lens is to switch to manual when the lens is fully extended and rock to focus in the viewfinder. To aid me in the use of the EVF

I have added the optional Nauticam 45 degree accessory viewfinder to my NA-EM5 housing for



*Longsnout Seahorse, Olympus E-M5, 60mm macro, Nauticam NA-EM5 Housing, ISO-200, 1/250th, F/7.1, Athena ARF-01 Ring-Flash shot in manual.*



*Seaweed Blenny, Olympus E-M5, 60mm macro, Nauticam NA-EM5 Housing, ISO-200, 1/250th, F/9, Two Inon Z-240 strobes shot in manual*

critical focusing. A useful window is also located on top of the lens which allows you to view a focusing scale from 1:1 to 1:4 so you will know the exact reproduction ratio the lens is focused to in the macro range. A large manual focus ring on the lens is useful when using this feature out of the water for closeup work. As I am writing this article a custom port has not yet been designed which allows access to the focus limiting dial on the 60 macro.

During my testing I set the lens at the two most useful focus limits, .19 to infinity which gives the full range of the lens and the .19 to .4m setting which remains within the most useful part of the macro/close-up range. In the full range I felt that the AF was quite good, with less hunting than my Panasonic 45 macro all the way to life-size. When limited in the .19 to .4m range AF was even faster IF the lens remained within the limited range. Move outside the range and the lens will hunt all day long looking for a subject within the range. This would be a great teaching aid for macro students who always tend to be to far from their subjects. The old instructor proverb of when you think you are close

enough cut the distance in half will apply nicely to this lens setting.

I found myself trying to shoot outside the maximum shooting distance (.4m) several times while using this setting. Once you get in the zone subject selection becomes quite easy and AF speed improves greatly.

Image quality throughout the focus range is outstanding, every bit as good as the well respected Olympus 50mm F/2 macro for 43 DSLR cameras and besting the Panasonic 45 macro in my view.

During my review I was shooting the 60 macro with the Olympus OMD E-M5 in the Nauticam NA-EM5 housing. I was using the Nauticam Flat Port 72 which is not designed for this lens. With this port the lens sits back at least 10mm or more from the inside of the port glass.

Since the lens has internal focus and does not extend this distance remained constant and will reduce the magnification of any closeup lens mounted in front of it. Nauticam has announced an intent to release a macro port designed for the lens which likely will allow full access to the focus

limiting dial. The new port should fit any of the Nauticam housings for M43 cameras and those going forward. The lens will also fit into a verity of other ports for M43 cameras including the stock Olympus flat port for the Olympus line of PEN housings and the Olympus OMD E-M5 housing.

The lens will also fit into the Nauticam ED 12-50mm port and sit quite near the glass since the two lenses only have a 1mm length difference. This



*Caribbean Sea Slug, Olympus E-M5, 60mm macro, Nauticam NA-EM5 Housing, ISO-200, 1/250th, F/8, Two Inon Z-240 strobes shot in manual*

port has a 77mm thread, the wider port glass allows the 12-50 zoom not to vignette at the 12mm end and will require an 77 to 67mm adapter for 67mm closeup lenses or a 77mm flip adapter rather than the more common 67mm style.

The E-M5 has excellent low light auto focus and I did not find myself using a focusing light all that much even though it has become part of my macro kit on every dive. I very much prefer the twenty degree angle of view of the Olympus 60 macro to the wider twenty-seven degree view of the Panasonic 45 macro. It allows you to put a bit more distance between your subject and the lens when filling the frame which allows macro photographers to approach the most bashful of subjects.

If you are an avid macro photographer like I am the Olympus ZD 60mm macro should exceed

your needs on any M43 system with one of the proper ports choices for the lens. So with the focus limiting dial set prior to the dive or with a port that allows full access to the the control dial your results should be excellent. The Olympus M43 ZD 60mm F/2.8 macro is on sale now for \$499.00/£429.

A special thanks to NauticanUSA for use of the Flat Port 72 for this review.

**Phil Rudin**



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# Sea & Sea YS-D1 Strobe

by Phil Rudin

The newly designed Sea & Sea YS-D1 strobe was one of the standout products at DEMA 2011 in Orlando, Florida. With an all new TTL system called DS-TTL II the YS-D1 becomes the worlds first slave TTL strobe equipped with an exposure compensation (EV) control. What this means too the photographer using two or more strobes is that while working in TTL using fiber optic cables a large number of +/- EV combinations can be set to create dramatic lighting ratios. You can also set the main light to DSTTL II and the secondary strobe(s) to manual and have the flexibility of 11 different steps of light from a guide number of 1 to a GN of 32. The revised algorithms of the DS-TTL II adjust the intervals between the pre flash and the main flash making the system compatible with a wide range of current and future digital cameras.

The strobe is powered by four removable AA batteries contained in a rear compartment on the strobe and sealed by the well regarded snap locking cap used on many current and past Sea & Sea strobes. The strobe uses current Sea & Sea fiber optic cords as well as the Five pin Nikonos V type wire cord. The YS-D1 uses

the same arm mounting system as past Sea & Sea strobes and will easily integrate with all current ball arm support systems.

The YS-D1 strobe has a single flash tube with a beam angle of 80X80 degrees and a guide number of 32 which is 25% more powerful than the YS110a. Without any diffusers the 80 degree beam angle has a color temperature of 5600 Kelvin. By adding one of the two included diffusers the beam angle is increased to 100X100 degrees and the guide number is reduced to 24 with the second diffuser the beam angle is increased to 120X120 degrees and the guide number becomes 20. With a diffuser added the color temperature is changed to 5250 Kelvin and their is also noticeable light falloff toward the edges of the frame with wide angle lenses. The 32 guide number should be particularly useful for macro/ closeup photographers using large sensor cameras with long macro lenses that require shooting at F/stops of sixteen and above to improve depth of field.

The strobe has a depth rating of 100 meters (328 feet) and the on/off switch has a button that can be pressed in to turn on an LED targeting



*Goliath Grouper on the M/A Castor in Boynton Beach, Florida. Olympus E-M5, Panasonic 7-14mm zoom lens at 7mm, Nauticam NA-EM5 housing, ISO-640, F/6.3 at 1/30th sec*

light. Sea & Sea\_s tested the number of flashes and the recycle times using Ni-MH 2400 mAh batteries with posted results of 250 flashes at full power and a 1.9 second recycle time. These strobes have an automatic on/off slave control and a blue LCD ready light for slave TTL mode. The strobe also has a red LCD ready light and a green LCD confirmation light which glows when proper TTL



exposure is acquired. The YS-D1 is also compatible with both the L-type fiber-optic cables or if you prefer a bulkhead connector a 5-pin Nikonos



*Gold-Line Sea Goddess, Olympus E-M5, Olympus 60mm macro lens, Nauticam NA-EM5 housing, ISO-200, F/7.1, at 1/250th sec*

type sync cord can also be added to the connection port at the bottom of the strobe. The fiber-optic port is also on the bottom of the strobe and has a small spring loaded door which covers it when not in use to prevent accidental mis-firing. I can't imagine that this very tiny spring would not corrode over time so a through wash-down is suggested after every dive.

I shoot most of the time with my strobes set to manual and found the wide range of eleven manual exposure settings quite useful for that task both for single and multi-strobe use. While shooting macro in the TTL mode with the Olympus E-M5 and 60mm macro lens I found the exposures to be quite accurate over a wide range

of F/stops. When using the focus targeting light with the same camera in the Nauticam NA-EM5 housings with fiber-optic cords I found that the target light would go out when the shutter was released and then come back on after the shot was taken a very useful feature. The strobe also recycled at a very expectable speed both in TTL and while shooting in manual mode. In terms of its size the S&S YS-D1 is smaller than the less powerful YS-110a and larger than the well known Inon Z-240 by about the same amount. The strobe is selling for \$699.00/£554.95. Thanks to Reef Photo Video for equipment support.

**Phil Rudin**



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PHOTO & VIDEO  
PORTAL**



# The King is Dead. Long Live the King!

By Michael Gallagher

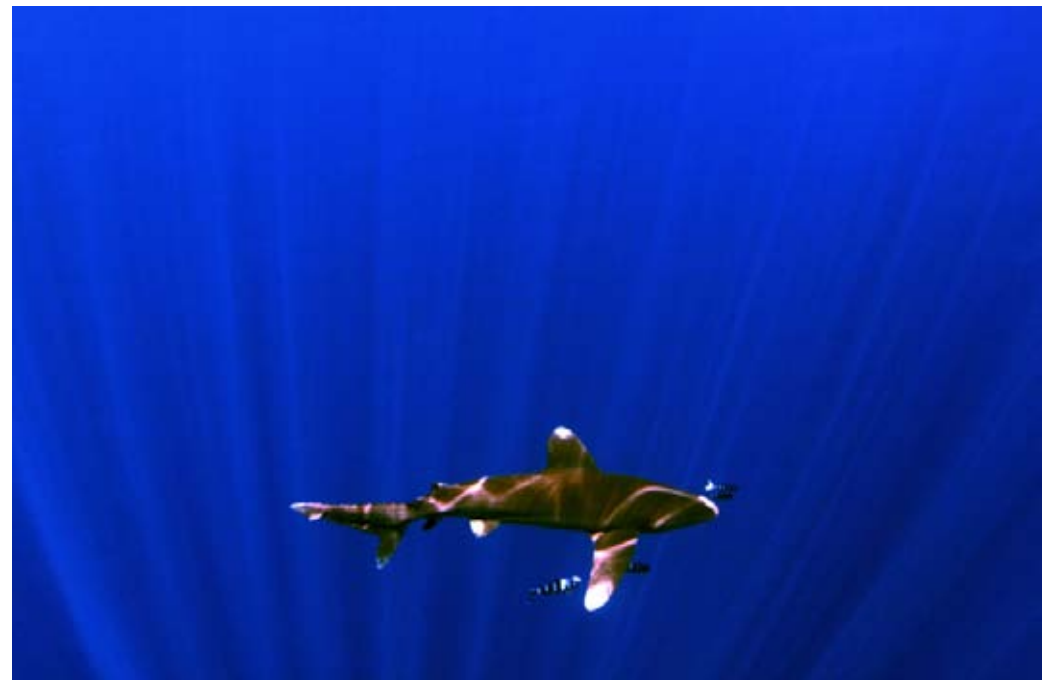
If I'm totally honest, I was determined not to leave the London International Dive Show in March 2009 without a new underwater housing, and before the show I had pretty much convinced myself that it had to be a Subal. I was getting more and more frustrated with my old rig (Canon 20D in an Ikelite housing), and to my mind Subal was the logical housing to partner with my newly acquired Canon 50D camera. After all, most top underwater photographers at the time seemed to use one, particularly those based in the UK at least, so I was fairly confident that Subal was going to be the way forward for me too.

Such was my mindset as I browsed the stalls, scanning for underwater housing manufacturers. Upgrading my underwater housing was a serious decision, so prudence compelled me to investigate as many of the different candidates as possible. I must have played around with five or six different housings that day, plaguing each manufacturer with dozens of questions, but to my surprise it was the Hugyfot that

made the biggest impression on me. Most striking of all was its size and sleekness - how could something that compact do the job properly, I wondered, when all the other housings were much bigger and bulkier. I was both intrigued and dubious in equal measures, so I decided to retreat from the dive show to do some more homework.

My homework consisted of two exercises. Firstly, I sent Andy Fenn (Hugyfot's distributor in the UK) an extensive list of further questions covering anything and everything I could possibly think of. Would the housing be compatible with my current strobe set-up? How reliable was the Hugy-check system? How did after-sales support work? The list of questions went on, but to each and every question I could throw at him, Andy's responses were thorough and reassuring. Secondly, I turned to the

*Oceanic Whitetip Shark, , Red Sea, Egypt, Canon 50D, Hugyfot, Tokina 10-17mm FE lens at 17mm, None, F8, 1/100s, 200*





*Coleman Shrimp, ,Komodo, Canon 50D, Hugyfot, Canon 60mm macro lens, 2 x Ikelite DS125s, F22, 1/125s, 200*

internet to establish why I had never heard of Hugyfot before, and whether or not I was about to make a big mistake. As it turned out, I learnt that Hugyfot is a well regarded and long established housing manufacturer, favoured by many top underwater photographers, most of whom are based on the continent. Hugyfot just wasn't that well known in the UK, that was all.

So, let's fast forward to August 2009 when I journeyed to the Red Sea to give my new underwater rig its first outing. As luck would have it,

my dive guide for the week was Dray Van Beeck, underwater photographer extraordinaire and a fellow Hugyfot user. Much to the annoyance of Dray's wife and fellow dive guide Karin, I spent many hours that week chatting away with Dray, learning the finer points of my new Hugyfot housing first-hand from a real expert. In the water it was a revelation, particularly compared to my previous rig - so solid and precise, yet so compact and easy to use. I had found the King of underwater housings!

I did leave the Red Sea with

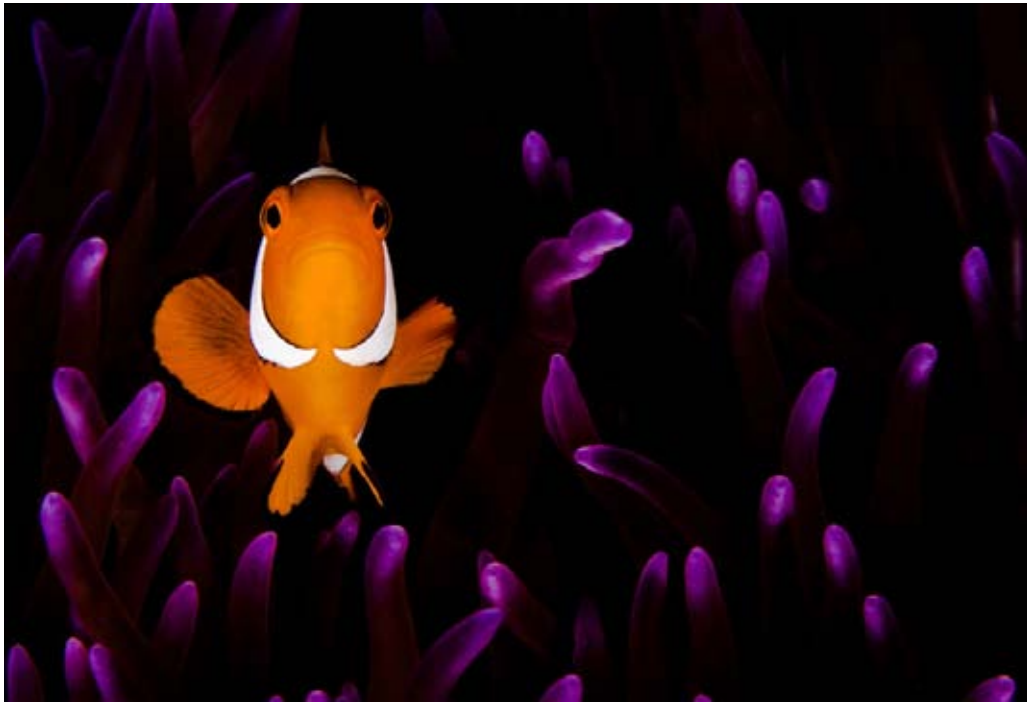


*Dwarf Minke Whale, ,Great Barrier Reef, Canon 50D, Hugyfot, Canon 8-15mm FE lens at 10mm, None, F5.6, 1/250s, 200*

two gripes in respect of the housing though, which I duly reported to Andy as soon as I was back in the UK. Firstly, after just a week in salt water its beautiful black lustre had faded noticeably. Secondly, the alignment of the camera inside the housing could sometimes move so as to render the camera's shutter speed control dial inoperable. As it turned out, a quick application of cheap and readily available Ballistol oil was all that was needed to restore the housing's original black lustre. Then the camera tray inside my housing was promptly

replaced by a new, more robust version which the Hugyfot engineers had been working on anyway, and the alignment problem never reappeared.

A number of immensely enjoyable and successful trips with my Hugyfot followed. In Papua New Guinea, I photographed plane wrecks and pygmy seahorses and everything in between. Between dives I delighted locals with slideshows on my camera's LCD screen. In the Sudanese Red Sea, a compact camera user wielded a rig bigger than mine. She took pity on me and later became



*Clown Anemonefish, , Papua New Guinea, Canon 50D, Hugyfot, Canon 60mm macro lens, 2 x Ikelite DS125s, F22, 1/200s, 200*

my girlfriend. At Sundive's annual underwater shoot-out in Australia, there wasn't another Hugyfot to be seen amongst the rigs of more than 50 participants. I won the wide-angle category and came second overall. In Cocos, a Seacam-toting American consoled me for having such a small and patently inadequate rig. I just smiled, and remembered to wave at him underwater when the current was pumping.

In Djibouti, I could leap into the water ahead of oncoming whalesharks, confident that my dome

port wouldn't budge because of the suction generated by the Hugy-check system. Other photographers had their rigs handed down to them from the boat, and often had to satisfy themselves with just tail shots. In Lembah I could wiggle the housing into all sorts of nooks and crannies, and shoot at angles I would have previously thought impossible. On the Great Barrier Reef I could photograph dwarf minke whales one handed, holding onto the floating rope with my other hand as required by the regulations which govern encounters

with these leviathans. Other photographers incurred the wrath of the dive guides, which is never a good idea.

Inevitably with all these dive trips, I was never going to escape without some form of incident. Upon arrival in Bali late one night, blurred by jetlag and a couple of Bintangs, I didn't screw one of the sync cords into the strobe connection on the housing properly, which flooded the strobe connection on the first dive the next morning. The kindness of Tulamben-based underwater photo pro Jeff Mullins helped me to avert complete disaster, as Jeff's special spray dried out the strobe connection sufficiently to restore the strobe's functionality for the rest of the trip, albeit without TTL. Back in the UK, the strobe connection was easily replaced, but I had learnt an important lesson.

Another lesson I learnt along the way was that there is a price to pay for such a robust yet compact housing - negative buoyancy. I didn't have the Hugyfot long before I had the sense to purchase a pair of thick buoyancy arms for it, which immediately made the rig much more neutral and easier to handle in the water.

So, where to next for me and my Hugyfot? Well, sadly we must

now go our separate ways, as I was recently lured into the world of full frame by the impressive specs of the Canon 5D Mark III. Needless to say, this time I didn't need a dive show to help me decide which underwater housing to partner it with. As soon as whispers of the latest entry-level full frame Canon reached me, I put my name on Hugyfot's waiting list for the matching housing. And now with my new underwater rig ready to go, I am busy planning my next dive trip, the first in a new era of underwater photography for me.

The King is dead (well, for sale to be more precise). Long live the King!

**Michael Gallagher**



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## Veolia Environnement Wildlife Photographer of the Year

Now in its 48th year, the Wildlife Photographer of the Year competition is an international showcase for the very best nature photography. The competition is owned by two UK institutions that pride themselves on revealing and championing the diversity of life on Earth - the Natural History Museum and BBC Worldwide.

Being accepted into this competition is something to which wildlife photographers across the world aspire. Professionals win many of the prizes but amateurs succeed too.

Each year, tens of thousands of entries are received and judged by an international jury of photography experts.

The origins of the Wildlife Photographer of the Year competition go back as far as 1965, when BBC Wildlife Magazine was called *Animals* and there were just three categories and about 600 entries. But even then, it was the leading event of its kind for nature photographers. It grew in stature over the years, and in 1984, the Natural History Museum and BBC Worldwide joined forces to create the competition as it is today.

Now there have been more than 48,000 entries received from over 95 countries around the globe. There is a major exhibition at the Museum that tours worldwide throughout the year. The winning and commended pictures appear on this website, in BBC Wildlife Magazine and publications worldwide. As a result, the photographs are now seen by millions



*Bubble-jetting emperors  
Paul Nicklen (Canada)  
Winner, Underwater Worlds*

*This was the image Paul had been so hoping to get: a sunlit mass of emperor penguins charging upwards, leaving in their wake a crisscross of bubble trails. The location was near the emperor colony at the edge of the frozen area of the Ross Sea, Antarctica. It was into the only likely exit hole that he lowered himself. He then had to wait for the return of the penguins, crops full of icefish for their chicks. Paul locked his legs under the lip of the ice so he could remain motionless, breathing through a snorkel so as not to spook the penguins when they arrived. Then it came: a blast of birds from the depths. They were so fast that, with frozen fingers, framing and focus had to be instinctive. 'It was a fantastic sight', says Paul, 'as hundreds launched themselves out of the water and onto the ice above me' – a moment that I felt incredibly fortunate to witness and one I'll never forget.*



*Evening rays*

*Claudio Gazzaroli (Switzerland)*

*Specially commended, Underwater Worlds*

*North Sound, off the island of Grand Cayman, is a hotspot for 'friendly' southern stingrays – individuals accustomed to interacting with humans. Fishermen historically discarded their unwanted fish parts once they reached the calm waters of the sandbar at the Sound. The stingrays gathered for an easy meal and learnt to associate the boat-engine noise with food. Today, snorkellers gather in the waist-deep water to meet these charismatic fish. Inspired by David Doubilet's original split-level portrait of a Cayman stingray, Claudio set out to capture an image of the stingrays with a different perspective. 'There were about 75 of them undulating through the shallows,' he says. Balancing the light was a problem 'because of the extremes in contrast between the dramatic evening sky and sandy sea bottom', but keeping people out of the picture proved to be more of a challenge than executing the composition.*



*Midnight feast*

*Thomas P Peschak (Germany / South Africa)*

*Commended, Underwater Worlds*

*In the dead of night, the young whale shark was feeding close to the surface. The challenge for Tom was to capture an image of it. The whale sharks of this area in the Gulf of Tadjoura, Djibouti, eastern Africa, feed at night on zooplankton attracted to the lights of small fishing boats. These lights were too dim to allow Tom to photograph without a flash, but a flash would have disturbed the shark. So from his boat, he hung an additional light just above the water. 'The cone of light was just large enough to illuminate the small whale shark emerging from the gloom,' he says. 'The shark was about two and a half metres long, but if it had been an adult, it would have been at least four times longer, and I would have only been able to get part of the animal illuminated in the frame.' This location is the only known one where juveniles gather and the only one where whale sharks are regularly documented feeding at night.*



*The lion pack  
David Hall (USA)  
Commended, Underwater Worlds*

*David had tried many times to get close-ups of Steller sea lions – large and very active mammals that can grow up to an impressive four metres in length and weigh more than a ton. On this particular winter day he got more than he bargained for. Waiting patiently off Hornby Island, British Columbia, with appalling visibility, he suddenly realised he wasn't alone. There were at least 30 huge, inquisitive sea lions, swimming ever closer through the gloomy, green water. As their numbers increased, they grew bolder, and soon they were tugging on his arms and legs, and pushing him about. 'The situation was potentially dangerous,' says David, who was diving alone, 'and so I grabbed a few hasty shots, without checking camera settings or even looking through the viewfinder, and then made a sharp exit.' Loading the images onto his laptop later, he was amazed to see how well many of the shots had come out. 'That night in my bunk,' he adds, 'I couldn't sleep. All I could see were eyes staring at me in the dark.'*



*Turtle gem  
Jordi Chias (Spain)  
Commended, Underwater Worlds*

*Armeñime, a small cove off the south coast of Tenerife, is a hotspot for green sea turtles. They forage there on the plentiful seagrass and are used to divers. Jordi cruised with this one in the shallow, gin-clear water over black volcanic sand. 'The dazzling colours, symmetry and textured patterns were mesmerising,' says Jordi, 'and I was able to compose a picture to show just how beautiful this marine treasure is.' Like the other seven species of sea turtles, the green sea turtle is endangered, with populations declining worldwide. The many threats include habitat degradation, building development on their breeding beaches, ingestion of rubbish such as plastics and entanglement in fishing gear.*



*The eye of the baitball*  
*Cristóbal Serrano (Spain)*  
*Runner-up, Behaviour: Birds*

*Cristóbal found this great circling shoal of grunt fish in the Sea of Cortez, Mexico, and watched it over two days. He would dive down and then sit on the sandy bottom some 20 metres below the surface to watch. ‘With the sky behind the fish ball,’ he says, ‘it looked like a shimmering body of energy. I just needed a focal point to get the picture I was after.’ A pelagic cormorant was also watching the fish, and now and then it would shoot a hole through the ever-tightening baitball (tightening in response to the predator), making it easier for it to pick off individual fish. Cristóbal tried to predict the angle that the cormorant would use. After many attempts, using a fisheye lens and strobes to illuminate the fish and the sandy bottom, he got the shot.*



*Dive robbers*  
*Jean Tresfon (South Africa)*  
*Commended, Bird Behaviour*

*For five days, Jean had been trying to photograph the feeding frenzy that develops when sardines and herrings migrate off South Africa’s Wild Coast. His luck finally changed in clear water a few miles off Port St Johns. ‘Activity was intense, with dolphins herding the fish into a ball from below, while Cape gannets rained down from above. I couldn’t wait to get in the water.’ Gannets were plunging down several metres at great speed, catching and swallowing several fish in a dive. In contrast, Cape cormorants diving from the surface were much less successful. But what they lacked in fishing skill they made up for with thievery. ‘In this picture,’ says Jean, ‘the gannet is desperately trying to swallow a herring as a gang of cormorants gives chase.’*



*Into the mouth of the caiman*  
**Luciano Candisani (Brazil)**  
*Winner, Behaviour: Cold-blooded Animals*

*Motionless but alert, a yacare caiman waits, ‘like a small tyrannosaurus’ for fish to come within snapping reach, says Luciano. Caimans are usually seen floating passively on the surface. Under the water, it’s another story. It’s this secret life that has fascinated Luciano ever since he first came face to face with a caiman while snorkelling. Once he’d recovered from the shock, he realised that the reptile was neither aggressive nor fearful – and that he could approach it. Luciano now regularly documents the underwater life of caimans in the shallow, murky waters of Brazil’s Pantanal (the biggest wetland in the world), which contains the largest single crocodylian population on Earth. Caimans can grow to be three metres in length. Most aren’t aggressive, but some individuals can be. ‘The safest way to get close is when they are concentrating on a shoal of fish,’ says Luciano. ‘While I was concentrating on this caiman emerging from the gloom, I had a field biologist with me all the time.’ The result was ‘the picture that’s been in my imagination since my father first showed me a caiman 25 years ago’.*



*Father’s little mouthful*  
**Steven Kovacs (Canada)**  
*Commended, Cold-blooded Animals*

*A dusky jawfish father is a diligent parent, protecting fertilised eggs in his mouth until they hatch. This male, in the opening of his burrow off the coast of Florida, was aerating his eggs. Says Steven: ‘He seemed unconcerned by my presence and didn’t retreat into his burrow when I started taking pictures.’ Steven used homemade snoots (tubes that control the direction and radius of light) to focus the light on both sides of the jawfish’s face. ‘He couldn’t have been more cooperative,’ says Steve. ‘For the next hour he barely moved,’ more interested in making sure the eggs were rotated and in a good flow of water.*

### 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 ovrnoeaminrobin@hotmail.com

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# Britain 20-12

by Jason Gregory

So, the UK has had a great year. Royal occasions and plenty of sport have kept our great nation amused for almost the entire year. But it's not all pomp, medals and amazing achievements by the Paralympians. British men and women (and many very welcome visitors) all wearing rubber suits have also had a good time.

UK diving can be challenging, but when everything works out right I believe it's world class. But there does however seem to a little polarisation when it comes to UK divers. Those that do, and those that don't – enjoy British diving. That's certainly not a criticism. I can quite understand divers wanting clear and warm water for their hard earned leisure time. Maybe I'm just jealous, my family obligations and general thriftiness keep me on home soil/water.

As a bit of a theme I'm showing here photos taken during our 'Golden' year 2012. A glimpse of our sea life within just that time frame. Images are straight from the camera, no cropping and no heavy-duty post processing. This is what a diver will see. If you dive the UK I'm sure you could confirm this. If you don't, well I hope you see something here you would like to see for yourself!

I'll concentrate on the photographs, the subjects and methods of capturing the image rather than words about the diving itself. I assume most people reading this fine magazine will be familiar with diving for photography.

My 'photographic style' if I have such a thing, is for simple, clear images of marine life in



*The beautiful rocky gullies of St Abbs, Scotland. A simple, shallow shore-dive from the harbour. 4m depth, Nikon D300 in Subal Housing, Tokina 10-17 lens at 10mm, manual exposure at 1/3 second at f9, ISO 200. Two strobes to light the coralline encrusted rocks. A sandy seabed allows a safe place to settle and steady oneself for what is a relatively long shutter speed.*



*(Top) Plumose Anemones. 16m depth, Nikon D300 in Subal Housing, Tokina 10-17 lens at 13mm, manual exposure, 60th second, f13, ISO 200, 2 strobes.*



*(Bottom) Sunstar. 24m depth, Nikon D300 in Subal Housing, Tokina 10-17 at 17mm, manual, exposure, 80th second, f20, ISO 200, two strobes.*



*A carpet of marine life. Nikon D300 in Subal Housing, Tokina 10-17 lens at 17mm, manual exposure at 60th second, f8, ISO 200*



*The iconic lobster. 18m depth, Nikon D300 in Subal Housing, Tokina 10-17 at 17mm, manual exposure, 80th second, f10, ISO 200, 2 strobes*

temperate UK waters. Green water, or in case of Scottish sea lochs ‘golden’ water provides a definable backdrop from the much more familiar tropical blue. I would urge any divers that haven’t experience sea loch diving (where the golden water is) to try it. There is one particular feature of these endless ‘salt water lakes’ that makes them appealing. They are weather-proof. That is to say, almost never ‘blown-out’, the weather blight that puts paid to so many UK dive expeditions.

Yes, sea lochs are tidal, and

yes visibility varies but it’s got to be blowing one hell of a hoolie to prevent safe diving. And even better, most dives can be carried out from the shore. The geography of many of the Scottish sea lochs (Scotland has some of the most complex geology in the world) provides good and varying depth just beyond the shoreline in many of the lochs.

Generally in the UK, we don’t have the consistent multi-metre visibility of warmer waters but with techniques, equipment and appropriate diving experience, underwater image

making can be just as enjoyable and rewarding, in my view better.

Many fish, certainly those fish that don’t hang about in mid-water (gobies, blennies, scorpion fish etc) rely on camouflage and on speedy reactions to avoid predation. The seabed itself provides cover and protection. UK divers know this and are rewarded by glimpses in torchlight of the shy creatures hidden in holes and crevices. Most have wonderful colouration that the camera can capture.

On board that luxury Red Sea

live-aboard one can always spot a diver that dives in British seas. BIG torch.

Some marine animals have become UK diving icons. The mighty Common Lobster has to be a favourite and provides good wild-life-watching for divers. They are not just impressive well armed beasts, they have character and often boldness! Occasionally one sees a lobster ramble confidently about the seabed unperturbed by the presence of a diver.

UK seas are home to some

invertebrates that are just plain big. Children know star-fish from rock-pooling, divers know an altogether bigger star-shaped echinoderm! With twelve or more arms and often dinner-plate sized, the Common Sun Star is an extraordinary sight, and a simple photo subject. They are serious predators too.

The UK also does pretty things. Anemones are well represented in our seas but none more outrageously coloured than the pretty little 'Jewel' Anemone. Found all over the UK in high energy locations, they form great congregations that are a splendid sight. They are both a popular macro and wide angle subject. One can isolate a dense group, get in close and the reward can be an explosion of colour and texture. Purple, reds and even 'acid' green examples sometimes together in the same area are a dazzling sight!

From pretty, to pretty spooky! Long Legged Spider Crabs and several other related crustaceans have a certain creepy presence, definitely so for the arachnophobic diver! They have a habit of sticking weedy material to their bodies which make them tricky to spot. And their '3D' body shape makes choosing a focusing point awkward. These creatures may lack colour but certainly make up for in shape and weirdness.

Usually a shy critter, the Spiny Squat Lobster normally anchors itself well into under-hanging ledges and rock crevices. A supremely well adapted animal with odd blue stripes and patterns against an orangey-red carapace makes for a striking image, if your strobe light reaches it. As with many shy creatures, the diver's patience is usually rewarded by the subject not being able to resist a look, or a stroke with its 'antenna' towards the diver – a click of the shutter and you have it.



*Jewell anemones on the wreck of the Hispania, Sound of Mull, Scotland, 18m depth, Nikon D300 in Subal Housing, Nikon 60mm micro, manual, exposure, 50th second, f14, ISO 200, two strobes*

No better macro subject than the sea slug. Nudibranchs are rightfully sought after close-up targets and reward with both colour and textural interest. Again, the seas of the UK are also home to many species of the fancy shell-less molluscs. Knowing what they prey on can be key information when slug hunting. Find the right slug food, for example a bryzoan ('sea mat') and slugs may be home. They are not rapid movers and so time is usually available to set up the shot.

All that 'greenness' in temperate waters isn't just a great backdrop colour for our images. Its waterborne food, and filter feeders do very well indeed. Where else can you find anemones almost half a metre tall? These colossal anemones, that occur in three pastel shades, orange, creamy white and khaki green are a ubiquitous feature of many locations with enough water flow. Upper areas



*A small group of Crimora papillata nudibranches feeding on the bryozoan Flustra foliacea. 18m depth, Nikon D300 in Subal Housing, Nikon 60mm micro, manual, exposure, 60th second, f18, ISO 200, two strobes positioned tight to the lens port.*



*Dahlia Anemone. 16m depth, Nikon D300 in Subal Housing, Tokina 10-17 lens at 17mm, manual exposure, 50th second, f20, ISO 200, 2 strobes.*



*The complex and magnificent underwater topography from St Abbs Head, Scotland. Vast areas covered in these soft corals. 20m depth, Nikon D300 in Subal Housing, Tokina 10-17 lens at 17mm, manual exposure at 60th second, f8, ISO 200. Two strobes*

of wrecks and promontories of rock are usually festooned with the frilly-topped stalks of the Plumose Anemone.

I'm conscious that anemones are maybe getting a bit too much press in this article. But, UK diving has another super-critter that just has to be admired, and photographed! Indeed, one of our pioneering marine reserves, the St. Abbs & Eyemouth Voluntary Marine Reserve has the Dahlia Anemone as its emblem. Their huge size and rich and varied colouration cannot fail to impress even the most hardened wreck diver. In some areas these 'best in show underwater flowers' form congregations. Several dive sites make genuine claim to have an 'anemone gully'. If visibility permits and strobes are powerful enough and aimed



*Spiny Squat lobster. Nestend's Gully, Eyemouth, Scotland, shore dive, 12m depth, Nikon D300 in Subal Housing, Nikon 60mm micro, manual exposure, 80th second, f11, ISO 200, 2 strobes*

accordingly, these lavishly carpeted seabeds can be recorded with the camera. Even if you have a hard-drive full of images of this flamboyant creature, they are photographically impossible to resist again and again.

So the bunting is packed away and the Olympic Park is to be transformed into a thriving new community facility. The underwater show though, continues as it has for countless years. With good management our 'local' diving areas will always reward those that make the effort to take the green water plunge. We have an established diving industry and community and we have a good old British 'let's get stuck in' attitude. Long may it continue.



*A Butterfish squeezed into a crevice, 4m depth, Nikon D300 in Subal Housing, Nikon 105mm micro lens (old type, 22 years old in fact!), manual exposure, 80th second, f13, ISO 200. Two strobes to light the subject and torch light to give the old lens a chance at focusing!*



**Jason Gregory**

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# Pooling Resources

by Mark Webster

I am sure we have all experienced the disappointment of arriving at a dive site full of anticipation only to find that the weather forecast was not correct after all or somebody got the tide times wrong. Often the temptation is to simply give up and find the nearest pub to drown your disappointment. But this is not always the only option, although it is very attractive! My wife has often said that I would dive in a muddy puddle if I thought there was a subject there, but you don't have to resort to this when there is a plethora of fascinating life to be found in rock pools. You may be tempted to roll your eyes at this suggestion and declare that you gave up rock pooling when you were perhaps six or eight years old, but don't dismiss the idea too quickly as there are plenty of imaging possibilities available in rock pools.

In fact a number of competition winning shots have also been taken in rock pools. One good example of this is the BSoUP Splash In (British Society of Underwater Photographers) which used Fort Bovisand in Plymouth as a venue for many years and has also been

infamous as an event with changeable weather conditions! There is a large rock pool on the foreshore here and it was not uncommon to see a queue of photographers waiting for their turn in the rock pool at low water when the weather conditions were poor. Excellent winning pictures, including the winner of the 2011 competition, have been captured in rock pool environments.

Rock pools vary dramatically in size and depth and this of course has an impact on the marine life you are likely to encounter. You will also discover that the marine life will vary with the seasons and from one tide

*Even adults enjoy exploring rock pools. Some are far larger than others so you can fully submerge and the marine life is like a mini reef aquarium. Nikon D200, 18-200mm zoom, ISO 200 programme mode.*

*Once you have the angle and exposure correct for Snell's window try introducing a model on the edge of the pool. Nikon D300, Subal ND2, 10-17mm fish eye zoom, ISO 200 f11 1/125.*





*Reflections work very well in rock pools and the surface is often mirror calm. Use the opportunity to practice the angles which produce the best reflections. Nikon D300, Subal ND2, 10-17mm fish eye zoom, ISO 200 f11 1/125.*

to another. The regular inhabitants can often be joined by unexpected or exotic visitors that may get trapped temporarily by the falling tide, so it is well worth revisiting a productive rock pool more than once.

Photographic techniques will vary dependant on the size and depth of the rock pool. For the shallower pools you can view and find your subjects by looking from the surface and make images by just dipping your camera housing into the water. The bigger deeper pools are usually more

productive and have a wider variety of marine life. Some are knee or waist deep whilst others are deep enough to fully submerge and you can use a snorkel or scuba. A wet suit is best and no fins as you will want to be stable and move as little as possible. Once you have disturbed the visibility in a rock pool it will take a long time to settle and you may have to wait until the next tide for conditions to clear.

Timing your rock pool excursions also needs some thought



*Shrimps and prawns will be found in the pools so be sure to examine all likely crevices and cracks in the rocks. Nikon D300, Subal ND2, 105mm micro, Inon Quad flash, ISO 100 f16 1/125.*

particularly if it is located on a busy beach popular with tourists and locals. Low tide is of course essential, but some of the better pools are only exposed on bigger tides and full spring tides and are therefore only open for a short period. When working in a pool close to the tide line you need to be aware of the state of



*Some species like these tom pot blennies are not frequent rock pool inhabitants but occasionally will get trapped between tides. They will then seek the security of cracks and fissures in the rock so it is well worth looking in any likely bolt hole. Nikon D300, Subal ND2, 105mm micro, Inon Quad flash, ISO 100 f11 1/125.*

the tide particularly if you have had to traverse a wide expanse of rocky foreshore to reach the pool - you don't want to be cut off by the tide! So arriving early for the tide and leaving early is the mantra and this can also apply to areas popular with



*There are many species of anemone found in the rock pools and the snake locks is amongst the most colourful. In the summer they often also be host to small Leach's spider crabs which live symbiotically with the anemone. Nikon D300, Subal ND2, 60mm micro, Inon Quad flash, ISO 100 f11 1/125.*

other beach goers. Large accessible rock pools are popular with children and are also often used by locals as swimming pools. I normally plan a visit to a popular pool on a low tide early in the morning to avoid disturbance.

A well populated rock pool is like a mini aquarium with many juvenile species and some adults that spend their entire lives in the same pool. Many species from the intertidal zone which are sometimes

skittish when encountered in open water close to the shore are much more approachable in a rock pool. It is almost as if they do not expect to see a predator between the tides and you will often find that shannies, blennies and scorpion fish for example will become very inquisitive and come very close to you so you will have plenty of time to experiment with composition and lighting.

You will also find a variety of molluscs and crustaceans in



*There are several species of sea hare to be found but these tiny ones are normally found on Bifurcaria bifurcata sea weed and will need additional magnification for a frame filling image. Nikon D300, Subal ND2, 105mm micro, Inon wet lens, Inon Quad flash, ISO 100 f16 1/125.*

rock pools including sea hares and colourful nudibranchs. This year we have seen very few sea hares on the reefs in open water, which is unusual, but several large rock pools have contained dozens if not hundreds. These were generally 5-8cm in length,



*One of the most striking anemones to be found in the rock pools is the strawberry anemone. They are often closed up between the tides with the tentacles covered by a colourful mantle which gives the species its common name. Nikon D300, Subal ND2, 105mm micro, Inon Quad flash, ISO 100 f16 1/125.*

although there has also been a much smaller species found in abundance on brown Bifurcaria bifurcata sea weed. You will find nudibranchs amongst the seaweeds and also often under flat stones in the bottom of the



*Snell's window can be very striking in shallow water and the calm conditions of a rock pool are ideal for experimenting with compositions. Nikon D300, Subal ND2, 10-17mm fish eye zoom, ISO 200 f11 1/125.*

pools possibly waiting for the tide to return. Always remember to return any disturbed stones to their original positions.

Rock pools are also a very good environment to practice techniques as the conditions are generally controlled. Split shots or half and half are a good example as you can rely on the surface remaining calm and the water depth will allow you to stabilize yourself. Stable conditions means that you can repeat a shot with differing exposure settings until you find the correct combination using only natural light and then perhaps adding fill flash for the below surface element. One of the big problems with most split shots is the difference in exposure between the wet and dry halves so you often need to find a happy balance which will respond well in post processing or determine flash positioning and output to balance the exposure



*Cowries are a more unusual find in a rock pool but only because they are so small. Carefully lift pieces of sea weed, particularly the red varieties, and you will often be surprised. Nikon D300, Subal ND2, 105mm micro, Inon Quad flash, ISO 100 f16 1/125.*

below the surface. You can use rock pool life as a foreground subject or introduce your own subject matter dependant on the final objective.

Calm surface conditions are also a prerequisite for good reflection shots also. Shallow pools full of life offer an abundance of subjects for simple and complex reflection compositions. You can also introduce your own subject matter in the form of a fellow photographers or snorkeler or another object. But the opportunity to practice the angles of approach and lighting required for a good reflection means that you will be well prepared when an opportunity arises in open water.

When you are working on your reflection shots particularly with a fish eye lens it won't be long before you start to see the optical phenomenon of Snell's window beginning to appear. Refracted light creates an apparent circle of light on the surface



*Nudibranchs are hard to find in rock pools but will mostly be found grazing on sea weed. So lift weeds carefully and look closely for these tiny gems particularly between tides on a calm day when they will not have been disturbed by wave action. Nikon D300, Subal ND2, 105mm micro, Inon wet lens, Inon Quad flash, ISO 100 f16 1/125.*



*Three spot gobies are commonly seen schooling above kelp and sea weeds on the reef, but will also be found possibly stranded in rock pools between the tides. Nikon D300, Subal ND2, 105mm micro, Inon Quad flash, ISO 100 f20 1/125.*



*Juvenile star fish like this cushion star are found in abundance. They are only a few millimetres across and so are a true macro subject. Nikon D300, Subal ND2, 105mm micro, Inon wet lens, Inon Quad flash, ISO 100 f16 1/125.*

*Shannies are bold rock pool inhabitants and are very inquisitive when an unexpected visitor turns up. However, they will always have a bolt hole to retreat to and you just need a little patience to wait for a cheeky face to appear. Nikon D300, Subal ND2, 60mm micro, Inon Quad flash, ISO 100 f16 1/125.*

of the water which can create some interesting and dramatic compositions and the addition of a sunburst or perhaps a person at the waters edge will create a striking image. You can see the effects of Snell's window through the viewfinder but it is often more exaggerated when you view the image on screen so it is worth

adjusting your compositions and bracketing shots.

There are a number of large pools around the coast that have a man made buttress or wall to contain the water creating a swimming pool

for the locals. These creations often date back to the late 19th century and so are mature and well populated with marine life and you will often find more reef species in them due to the depth. It is worth making a Google search for your area to see if such pools exist. Google Earth is also a good tool for identifying the location of a specific rock pool or looking for potential pools to investigate if the images for your area are taken at low water or perhaps half tide. You can zoom in on a location and get some idea of size and access before you investigate a location. This does not work every time, but at least gives you an opportunity for a day out on

the beach!

As we all know we are only as old as we feel and given that most of us are still big kids at heart you will enjoy exploring rock pools for subjects and your photography will certainly benefit. If you have young children then there is the added bonus of keeping them engaged and amused and also perhaps involving them in your photography.

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# Cenderawasih Bay

by Chris Mitchell

Indonesia's Cenderawasih Bay has become increasingly famous as a dive destination over the last couple of years thanks to the possibility of spectacular encounters with whale sharks. Appearing en masse at the floating bagans, or fishing platforms, the whale sharks love to feed on the tiny fish caught in the fishermen's nets suspended below the bagan. There are numerous fishing platforms scattered across Kwatisore Bay, in the south west of Cenderawasih's huge crescent of water, and the fishermen regard the arrival of the whale sharks at their particular bagan as a good omen.

For divers, the platforms provide a jawdropping encounter with the whale sharks. There's no other word for it. Most divers feel very lucky if they've witnessed even a fleeting glimpse of a whale shark fly-by, such is their rarity. But in Cenderawasih we had not only one or two but five whale sharks endlessly circling the platform to feed in a few metres of crystal clear water, completely unbothered by bubbles and scuba gear and only interested in the next mouthful of fish. It is frankly hard to take a bad photo in such circumstances - the

whale sharks come so close that within a couple of hours a competent photographer can shoot virtually the whole range of classic whale shark poses immortalised by books and magazines for their own collection. That is, of course, if they can stop giggling with excitement through their regulator that this is really happening. Exmouth in Western Australia, Baa Atoll in the Maldives and Sogod Bay in the Philippines (along with Donsol and Oslob) provide almost guaranteed chances of seeing whale sharks too, but the proximity and longevity of Cenderawasih's whale shark encounters is a different level again.

If the whale sharks are the major draw to Cenderawasih, the handful of liveaboards heading to the region has opened up speculation about what else might be in the Bay. Already the other key attraction is the presence of several World War II era wrecks that are remarkably intact. Nearby to Manokwari there is the Japanese wreck Shinwa Maru with its eerie cargo of bottles still scattered in its holds, easily accessible as the wreck lies on its side. There's also an unidentified US landing craft in shallow water, upside down and





encrusted with coral and home to several curious batfish. The wreck at The Cross, so named for the Christian school located nearby, also has a still discernable hull suffused in soft and hard coral, especially at the gracefully curved stern. Sadly we couldn't dive the remains of the Japanese Zero fighter further down the eastern coast due to bad weather, or the wreck in Nabire harbour due to issues with the local bureaucracy. Biak also has several wrecks around its northern most coast that have yet to be extensively documented, although the visibility is meant to be pretty atrocious on that side of the island.

The uncertainty about Biak's wrecks highlights just how little is known about Cenderawasih in general.

Geographically even more remote than Raja Ampat, Cenderawasih Bay lies to the very far east of Indonesia, at the north eastern side of Papua island. The provincial capital Manokwari lies at the western tip of Cenderawasih's vast U-shaped body of water, and the island town of Biak at the eastern tip. Burt Jones and Maureen Shimlock have already

charted out key dive sites on Cenderawasih's eastern coast in their indispensable book *Diving The Bird's Head Seascape* - but the western coast of Cenderawasih Bay remains largely a mystery in terms of verified dive sites. The Bay's Eastern Coast is also a designated National Park, but the west coast currently remains unprotected.

During our 11 day trip on Damai, we followed Cenderawasih's coastline from Manokwari down to the whale sharks at Kwatisore, along to the port of Nabire and then headed up into the very centre of the Bay to explore some of its scattered atolls before heading to Biak to fly back out. As with all exploratory diving, it was hit and miss, using only a clutch of secondhand GPS points and advice from locals - some sites didn't exist and some had been dynamite bombed. But there were several superb dives too, where the reef was pristine and quite likely had never been dived before. Cenderawasih has an abundance of hard corals which in the richest areas have grown into vast lettuce corals, huge staghorn patches, impressive table corals, and decades of encrusted colour and texture on walls,

slopes and bommies. There are the psychedelic bright colours of soft corals and fans interspersed amongst them too, but in Cenderawasih the hard corals are king.

As Cenderawasih is explored more, new dive sites are bound to become firm favourites and part of established itineraries. Unfortunately dynamite fishing is still active within the western side of the bay and so the health of the dive sites in that area is subject to constant change. The whale sharks are already within the protected Cenderawasih national park and the remoteness of the fishing bagans means that it will be a while yet before there are too many boats and too many divers in the water. Best to see Cenderawasih Bay now while it still remains one of Indonesia's last diving frontiers.

Thanks to all the crew and staff at Damai liveaboards ([www.dive-damai.com](http://www.dive-damai.com)) for their help with this trip

**Chris Mitchell**  
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# Destin & Florida's Northern Gulf Coast

by Jim Garin

The northern Gulf Coast of Florida has been considered the ugly sibling to South Florida and the Keys in the world of diving. It is capable of having lovely, clear, blue-green water; just not as often as its southern counterpart. It can also have calm seas and minimal currents; just not all of the time. It is more affected by storms, heavy rains, and winds than in the South, making diving here far more variable. So why bother to dive the northern Gulf Coast? Because it has one thing that no other place in the world has: A unique and continuously changing variety of sea life.

The environment of the northern Gulf Coast is essentially a gradually sloping ledge of new limestone, until reaching a drop-off of over 2,000 Meters into the Desoto Canyon. Nowhere in the Gulf is the deep water closer, and nowhere is the bottom as smooth, allowing animal life to travel across it. Essentially, this is the ocean's equivalent to a desert dotted with oases consisting of ledges, wrecks and debris for life to cling to. And what life there is!

In addition to diving, this area is a very popular vacation spot in the summer, with tons of activities, restaurants and some of the loveliest white sand beaches in the world. Finding something to do on a down day is never a problem. Sadly, the majority of the people visiting here will never know of the riches that lay just a few miles off shore.

Diving here is mostly done between Panama City and Pensacola, with the small town of Destin centered within. Pensacola has mostly wreck diving, with its major attraction being the Air Craft Carrier, the Oriskany. To the east, out of Panama City, smaller wrecks and numerous bridge spans are the major attractions. Destin, however, is unique. In addition to wrecks and debris from a former

*Destin Harbor. Panasonic GX1 w/14-140, 32mm, F9, 1/400, ISO 160*

*Uncommon visitor, humpback whale. Fuji F50, 24mm, F8, 1/250, ISO 100*





***Bridge Rubble. Canon S90, with Ikelite wide angle, 7mm, F2.5, 1/20, ISO 80***

bridge, the major attractions are its ledges and natural reefs. These ledges can provide an endless variety of creatures for any photographer willing to take the time to learn the skills to spot them.

There are numerous dive operators across the region, however Destin has only two: Emerald Coast and Scubatech. Both are knowledgeable, both are well run, and both know all of the major dive sites. A typical trip is a 2 tank, half day, with one dive on a reef and the second dive on bridge rubble or a shallower wreck. Normally, the first dive is around 80-85 ft. In the summer, the shops run both morning and afternoon trips.

For the most part, it is common to have some surface current, with very little on the bottom, but this varies a lot. One can have everything from no current, to current that is difficult to swim against. Mid-water currents are also fairly common. Getting lost is typically not a problem, as most dive sites



***(Above) Unknown species of Mantis shrimp. Panasonic GH1, F11, 1/250, ISO 100***

***(Top left) Yellow form of Seaweed Blenny. Panasonic GH1 w/45mm macro, F11, 1/160, ISO 100***

***(Right) Short Bigeye, a deep water fish you can see here at 85 ft. Canon S90, 13mm, F3.5, 1/500, ISO 80***

are single ledges where you simply follow it in one direction and then return the way you came. Thermoclines and bands of varying visibility are common, which tend to make for very low light levels on the bottom.

It is important to note, that for experienced divers, this is unguided diving. While newer divers can have a dive master, for the most part dives are done here without any interference. That obviously means you have to manage both your air and navigation. Given the depths involved, Nitro is available and highly recommended. For a photographer, being able to spend your time when



and where you want to is a wonderful breath of fresh air.

Because the water here, even when very clear, tends to be blue-green in color, very little red light makes it to the bottom and therefore lights tend to frighten many animals. This can make photography a bit harder, and make identifying things even more difficult as red is the most common color for life here. Seeing a transparent red shrimp, without any



*Barricuda. Panasonic GH1, F16, 1/125, ISO 100*

red light can be very challenging.

Before discussing the macro life here, it should be noted that this area has Goliath grouper, sharks (lots of species), eagle rays, manta rays, turtles, barracuda and infrequently everything from Mola Mola's to whales. The problem is, these tend to be fleeting encounters and, depending on the visibility, one has to have the right setup and some luck in order to capture good images of these creatures.

Visibility varies from near zero (infrequently) to well over 100 ft (also infrequently). Typical is 20 to 60 ft, which works very well for macro images. However, it is not visibility that is the major concern. The biggest issue is the presence of large particles in the water, looking rather like snow. It is this condition that presents the biggest challenge to the photographer, and while not always present, learning how to deal with it and buoyancy control are the two biggest skills one needs to get good images here.

So what can you expect to see? Well, for



*Trigger fish on natural reef. Panasonic LX5, with wide angle, 11mm, F5, 1/400, ISO 400*

starters, there is a very healthy population of frog fish. They are masters of color change and can be any color from white to rainbow. Green, orange, brown and purple are all possible colors. There are at least 6 species of scorpionfish, and even the common spotted scorpionfish has colors seen nowhere else. Blennies are perhaps the most plentiful fish, but there are also several species of gobies. Lots of tropicals, along with toadfish and soapfish, are also present. Shrimp species are fairly common but very difficult to see. Eels, like the fish, are a mix of shallow water species with several deep water species appearing from time to time. I have images of 4 species of mantis shrimp, but I would expect the actual number may be more than twice that. Bat fish are common, and Flying Granards can be seen occasionally. And while the area doesn't have Flamingo Tongue, there are two much prettier relatives (the Spotted Cyphoma and the West Indian Simia). In addition, if you like octopus, there are at



*Rebecca Hewett returning to Destin on Scubatech's dive boat. Panasonic GX1 w/7-14, 14mm, F9, 1/500, ISO 160*

least 3 different species living here.

To the person with a good eye and careful demeanor, it is possible to find unexpected, extremely rare, or even unknown creatures. For example, odd as it may seem, there are two species of sea horse here, pipe fish and several species of jaw fish. Lots of species of rays (including one species of electric skate) can be seen on almost every dive. There are also several species of nudibranch including the extremely rare Dendrodoris Warta. Of the two species of peppermint shrimp that live in this area, one has only been seen alive in this area.

Equipment requirements are any camera that can do macro, and one or two strobes. Due to the darkness of the environment and the complete lack of red light, ambient light photography does not generally produce good results. If one does decide to shoot ambient photographs, using a manual white



*Ocellated Frog fish. Canon S90, F3.2, 1/500, ISO 80*

balance can help, but even that will not be enough to recover all of the lost red. Higher end point and shoot camera's are particularly nice, as they can cover a very wide range of subject sizes. As you can tell from the trigger fish image, the bottom does not lend itself to attractive wide angle images (with some exceptions). Here, finding your subject and having good lighting skills is far more important than the equipment.

As there are lots of slow moving

crabs, shrimp and other animals, I suggest that someone not used to this environment start by photographing fairly stationary animals such as frog fish, scorpion fish and the numerous crustaceans, and when comfortable, move up to faster moving creatures.

Once having mastered the environment, the next step is to attempt to get good images of butterfly fish, adult bucktooth parrot fish, or juvenile angel fish, as these represent the more difficult to



*Lion's Paw scallop. Panasonic GH1, 45mm macro, F14, 1/125, ISO 100*

photograph animals of the area. And if that is too easy, one can try to find one of the very common reef mantis shrimp, as these guys are almost impossible to spot and even harder to capture images of.

When diving in this area, finding the really interesting animals requires one to be close to the reef (so good buoyancy control skills are needed) and one also needs to be able to see animals that are genetically engineered not to be seen. Many animals I have images of only because I knew to look for them after Iíd discovered them in the backgrounds of photos Iíd taken of other creatures. This is adventure photography at its finest, where the better your discovery skills are, the better your photography results will be.

As the water gets colder in winter, life in this area for the most part migrates to deeper, warmer water. In the spring the life returns, and frequently brings with it animals

native to deeper water. It is this constant cycle of changing life that makes every dive the chance to see something new and surprising.

While I am fortunate to be able to dive all over the world, every year I am amazed at the new species and unknown animals that can still be discovered in this unique area, and I still get a sense of excitement every time I dive here.

No short article could cover all of the animals one can see here, but hopefully, the images here will provide a sampling.

**Jim Garin**



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# Going Electronic

## How Ebooks are helping bring vintage dive books back into circulation

by Chris Mitchell

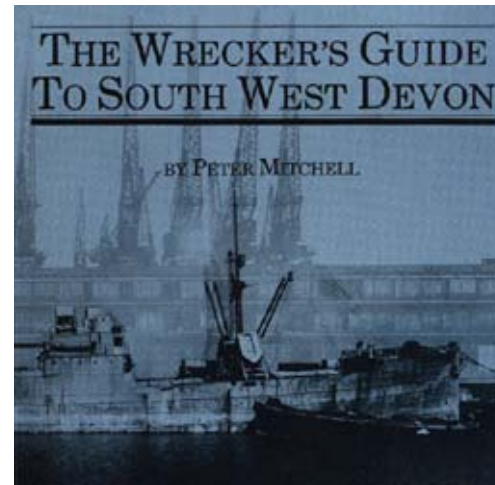
We're all familiar with the dramatic rise of ebooks, driven particularly by Amazon.com and their Kindle ebook reader (along with their free Kindle software for PCs, Macs and pretty much any other device). For scuba divers, the popularity of ebooks represents an interesting opportunity for more books to be published about obscure but fascinating diving topics. Few people write diving books with dreams of being the next JK Rowling, more for the love of sharing their knowledge and connecting with other people.

Unfortunately diving is very much a niche subject, and it's often hard work to sell more than a couple of thousand copies of a title due to the vagaries of distribution and promotion. This in turn used to make it a financially risky proposition for publishers to publish diving-related books because it was hard to know if the initial outlay would ever be earned back. Before ebooks, some brave souls turned to self-publishing, shouldering not only the costs but also the formidable logistics of creating

and marketing a book singlehandedly. It's a similar situation with magazines - Underwater Photography magazine originally began life as a printed magazine back in 1987 but struggled to be financially viable. Relaunching as a PDF digital magazine in 2001, UwP has gone from strength to strength because it's no longer hampered by high production overheads and distribution worries.

I saw first hand how much hard work self-publishing was because back in 1986 my dad, Peter Mitchell, self-published his own book *The Wrecker's Guide To South West Devon*. It gave insights into discovering and diving on some of the most famous shipwrecks around coast, including detailed accounts of the history of each ship, rare photos unearthed in various marine archives and, crucially in those pre-handheld-GPS days, location marks to actually find the wrecks.

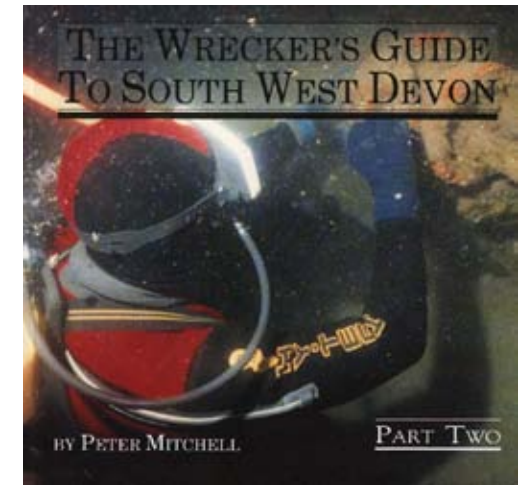
Unsurprisingly, it was such an obscure topic my dad couldn't get publishers interested. After much encouragement and a generous offer



*The original printed copies represented a significant financial gamble but sold well locally long before the days of central ordering databases, when local WHSmiths and the like had autonomy over what they stocked (and so could tailor their books to local tastes).*

to split the costs by Plymouth dive shop owner Steve Carpenter, Dad decided to publish it himself and got in contact with a local printer. The layout and printing process in those pre-computer days was quite longwinded but eventually I came home from school one day to find our kitchen table piled high with cardboard boxes. In there was 5000 copies of *The Wrecker's Guide To South West Devon*.

Over the course of the next 5 years, my mum and dad wandered into pretty much every bookshop in Devon and Cornwall and managed to flog a handful of books to each one. This was long before the days of central ordering databases, when



local WHSmiths and the like had autonomy over what they stocked (and so could tailor their books to local tastes). Almost to everyone's surprise, the book sold well and there were numerous repeat orders from bookshops, especially independent ones keen to support local authors. It turned out there were plenty of interest in the book's subject matter from non-divers as well as divers because it was local history which had previously remained unrecounted. It was such a success there was a second book in 1992 - the imaginatively named *Wreckers Guide To South West Devon Part 2* - which also sold well.

The first book had frankly been a huge gamble - there was nothing but

a hunch to go on that people would be sufficiently interested to buy the book, and also that it could be distributed to enough places for people to even know it existed. There was a very real possibility that the family home could have had 5000 books mouldering in the garage years later. But given the interest had been proven to be there, it seemed a real shame when they finally went out of print. While the location marks might be irrelevant nowadays, the shipwreck histories were still just as fascinating as when the books were first published.

While Dad still got plenty of emails via his website [www.submerged.co.uk](http://www.submerged.co.uk) from people wanting to buy the books, it seemed like doing another self-published print run would take a long time to recoup the cost and generally be one huge headache to manage. Print On Demand services like [www.lulu.com](http://www.lulu.com) were interesting but because the book was photo-heavy it would have meant charging a high cost per book just to recoup the costs.

Creating an ebook version of each book proved to be the way to make the Wreckers Guide books available again without a huge printing and distribution overhead. There was the initial setup cost of getting a designer to create a version of the book in electronic format for the Kindle, and reformat all the photos to look good on the Kindle screen (the original books were all black and white photos so colour wasn't an issue). But once that was done and the books uploaded to Amazon, the Wreckers Guide Parts 1 and 2 were available again. If readers interested in the books don't have a Kindle device, that's no problem - Amazon give away free software so that you can read Kindle books on pretty much any device out there.

To create a new book directly for the Kindle platform would be even easier and cheaper than

## The Wreck of HMS *Ramillies*

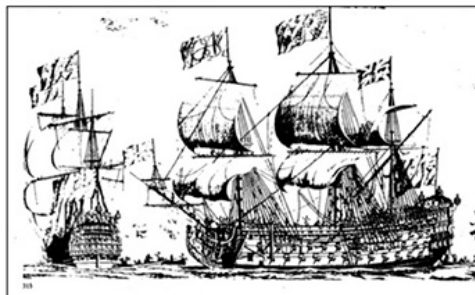


Figure 118: Actually a drawing of the *Royal George* (1715), this vessel, from a diver's point of view, is very similar

In the 18th century, shipwreck was very much a way of life for many villages along the south Devon coast. The sheer poverty of the inhabitants is hard to imagine nowadays, but for many, even the provision of their next meal was filled with uncertainty. It is no wonder then, that when news of a shipwreck was heard, hundreds would flock to the clifftops in all weathers so as not to miss an event which could keep their bodies clothed and fed for nearly a full year. For the seafarer however, shipwreck meant only one thing, death, and a pretty nasty one at that. Still life was pretty cheap in those days, but late in the evening of 14 February 1760 a shipwreck occurred near Bolt Tail whose loss of life was so great, that even today its awful memory still lingers on.

The ship was the *Ramillies*, a 90-gun ship of the line, whose main claim to fame was that she had been in almost continuous service for ninety-six years.

repurposing an old book from scans of its pages. This means that for the next generation of divers who want to write, there is a good opportunity to publish their work themselves without it costing them a small fortune - and perhaps eventually make a modest profit. Just as the old maxim goes - "How do you make a small fortune in scuba diving? Start off with a big fortune" - so there are plenty of more effective ways to make money than write about diving. With ebooks it's easier and cheaper for books about esoteric topics only of great interest to a few people to come into being. Of course, there is still the hard work of actually writing the book - that doesn't go away. But the ability to contribute to the greater store of our knowledge about the sea and

Originally built at Woolwich in 1664 as the 82 gun *Katherine*, she was rebuilt twice, renamed the *Royal Katherine*, and finally as the *Ramillies* in 1749, was given another 18 guns which brought her all up weight close to 1700 tons.



Figure 119: After nearly three hundred years you can still touch the *Ramillies*' hull. Wonderful

In 1760 the British were busy blockading the French sea ports and on the 6 February the *Ramillies* in company with several other ships sailed from Plymouth to join Admiral Boscowan's Channel fleet. By the 14th, a violent southwesterly gale had sprung up, scattering the fleet and causing the *Ramillies* to heave-to in order to make repairs to her badly leaking hull. The gale pushed her steadily eastwards until Bolt Tail came into sight. The sailing master, thinking that he was back off to Plymouth, mistook Bolt Tail for Rame Head and advised the Captain to run for the shelter of Plymouth Sound. As the *Ramillies* stood into what was really Bigbury Bay, the terrible truth dawned on the sailing master and he frantically called for full canvas as he attempted to

history has been made less complicated, and also to ensure that that knowledge remains accessible and doesn't disappear when books go out of print.

You can buy the ebook versions of The Wrecker's Guide To South West Devon Parts 1 and 2 online

[www.submerged.co.uk](http://www.submerged.co.uk)  
[www.amazon.co.uk](http://www.amazon.co.uk)

**Chris Mitchell**  
[www.divehappy.com](http://www.divehappy.com)

*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](http://www.magic-filters.com)*

# Guidelines for contributors

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

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

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

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

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

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

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

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

## How to submit articles

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

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

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

After a 16-day live aboard cruise, my husband and I decided to forgo the last dive on the last day of what had been a wonderful 50th Wedding Anniversary celebration for us. Our crew had been avoiding typhoon-impacted weather that had challenged everyone as we traveled from Ambon to Banda and back. We had already seen wonderful creatures, including a purple weedy rhinopias (scorpionfish), a paddle-flap rhinopias and a most cooperative juvenile batfish. What more could a dive trip offer?

We sent our BCDs and wetsuits to the engine room to dry. I cleaned and dried my DSLR camera, housing, and strobes, and removed O-rings and batteries and packed them away. While most of the guests had already left the boat, two professional photographers, Stephen Wong and Takako Uno, along with my husband, Jim, and I were the only two guests still aboard. Jim and I decided the dusk dive was not one we really wanted to make, so we settled in while Stephen and Takako boarded the dinghy for a last shallow dive in Ambon Bay before flying out the following day.

As we rested on deck, we heard the dingy returning and those on board shouting at the top of their lungs, “We found it! We found it!” Tears of joy streamed down Takako’s cheeks as she and Stephen came on deck and described what they had found - the rarely seen Psychedelic Frog Fish!

We congratulated them heartily and felt our diving was over for that trip. But Stephen insisted that we must go see it for ourselves. I explained that we were tired and that our gear was all cleaned and packed. He grabbed me by the shoulders and said, “You must go!” How could we refuse? Everyone helped as I reassembled and tested my camera gear while our dive master retrieved and set up our dive gear on the dingy. In a short 20 minutes, we were on the dingy heading out to the site where another diver master waited to show us his find. Then, with a back roll off the dingy, we were down to 8 meters, where we saw it - the amazing fish. This was a muck dive and, by this time, it was a night dive with visibility that was not great. But there it was! Camera in hand, I was thrilled to photograph what few divers ever get a chance to see. Although I was excited, I was able to capture several shots of - the Holy Grail for divers - the Psychedelic Frog Fish! Lesson learned – don’t ever forgo the last dive, last day! You never know when you will be treated to an amazing Parting Shot.

**Barbara Hinton**

*DSLR Nikon 200 in Seacam Housing, 60mm macro lens, 2 Inon Z-240 strobes, camera (raw) manual settings with f/32, 1/250 s, ISO 250.*



Do you have an image which has a 'story within a story'?  
If so we'd love to hear from you.

**E mail us and yours could be  
the next "Parting shot".**

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