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Digital



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- Complete access to all features, including Fn and Depth of Field
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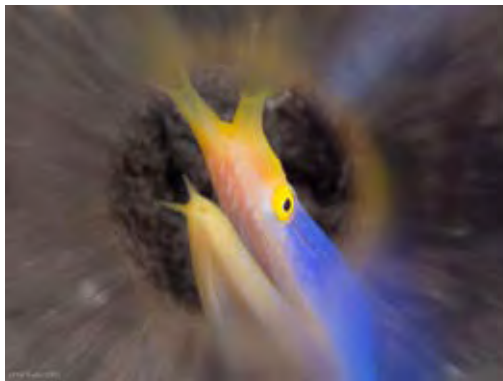
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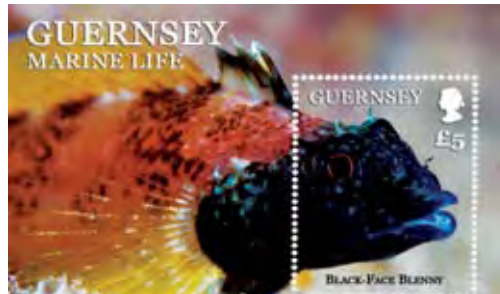
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# Underwater Photography

A web magazine UwP70 Jan/Feb 2013

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Underwater Photography  
2001 - 2013 © PR Productions  
Publisher/Editor Peter Rowlands  
[www.pr-productions.co.uk](http://www.pr-productions.co.uk)  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

## Real video

My main interest is shooting video underwater and up until now I have been mainly using a Sony HVR-A1 in an Amphibico housing.

I say mainly because I have also strayed into the hybrid world of Micro 4/3rds where the Panasonic GH2 gave excellent results but the handling of the housing was far from ergonomic in terms of producing video footage. In addition the GH2 is primarily a stills camera and I found myself switching from stills to video and back again and this is a recipe for bad results from both. I am living proof of that :-)

I remember Peter Scoones saying to me that he couldn't shoot stills and video on the same day. The mindset needed would be too confusing to pull off both properly. Berkley White of Backscatter, when I interviewed him for this magazine, went even further and said that he would shoot only stills or video for an entire trip.

The problem is that there are two completely different thought processes to shoot stills and video. Stills is a lot simpler in that you only need to concentrate on one shot at a time because the next shot has nothing to do with the previous one.

With video there is so much more to think about in order to achieve an end result. If you are aiming to

## Editorial

produce a short film, say, of your dive trip you should plan what shots you need to produce a logical and non jarring story. We have a specific way of viewing scenes that makes the most sense to us as an audience.

It all sounds a bit too serious but it is necessary if you are to end up with a polished, seamless end product. The more you plan, the easier it will be to edit.

Anyway I'm about to move into the world of 'tapeless acquisition' and am looking for a new camcorder rather than a stills/video camera. Sure a camcorder can shoot stills but when you pick up a properly housed camcorder your mindset immediately thinks of shooting moving images and that's where I want to get to.

Unfortunately there is far less choice in the camcorder market and even less in the housing market. In addition, in order to achieve the image quality one is used to from the large chip stills cameras you need similar sized chips in a camcorder and that's where things get very expensive.

If you are still awake, I will keep you informed of progress.

## Extreme weather

I don't know what it's been like where you live but here in the southwest of the UK we've had the wettest year on record preceded by the driest March since records began when we were staring down the barrel of a hosepipe ban.

Since then the heavens have opened up and caused flood alerts all over the country bringing another bout of misery to an increasing number unfortunate homeowners.

From a selfish point of view the rain is a real pain because it washes the rich red soil down into Plymouth Sound mainly via the river Tamar. The result is certainly not conducive to underwater photography for a few days.

We are told that it is the result of the jet stream moving position. It used to protect us from colder northern air but now it's further south most of the time. The theory is that warmer water to the west of the Atlantic is causing the shift.

The debate rages that it is proof of global warming and I certainly don't know enough to agree or disagree. What I do know is that I can produce UwP anywhere in the world where there is electricity and a reliable broadband connection so I'm going to see what next summer brings and then decide.

## One is 70

It only seems like yesterday that UwP was celebrating its 60th issue but that just confirms that the years go by faster as you get older.

At the risk of repeating myself (which is an increasing occurrence these days) nothing about UwP is planned yet for every single issue sufficient content arrives to make an interesting and attractive publication. It never ceases to amaze me and I have all of the generous contributors to thank for their support and enthusiasm. To a man and a woman they are a pleasure to deal with and that makes my job so enjoyable.

This particular issue has more location articles than normal but that's just how it's turned out. I suspect most readers like to read about new equipment so if you feel like doing a write up of your experience with your latest purchase, I would like to hear from you.

In addition the Parting Shot has been a bit thin recently. It is the section that I like the most when a quirky 'story within a story' comes together with an eye-catching image. They only need up to 500 words and a single image.

Perhaps now the next issue will be made up entirely of Parting Shots!



# News, Travel & Events

## DPG Expedition to Guadalupe

Sept 7 - 11th 2013



Jason Heller

Join DivePhotoGuide publisher Matt Weiss and professional underwater photographer, Keri Wilk, for a special DPG Expedition to photograph the Great White sharks in the clear blue waters of Guadalupe Island.

Like all DPG expeditions, this shark adventure will be laid back, enjoyable and designed to help you progress your photography and video skills by immersing you in productive destinations among other underwater photographers.

Keri Wilk and Matt Weiss will be providing mini-workshops on shooting wide angle, blue

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

water photography, as well as post-production in Lightroom and Photoshop. We will also have informal nightly image reviews so you have the opportunity for one-on-one feedback.

Two 4-person surface cages, rotated every hour makes for generous time in cages for all. Stay aboard the Solmar V, one of the only liveaboards to offer a 30ft submersible cage. The surface cages are not limited to certified divers, so friend and family can join this exciting experience

[Trips@DivePhotoGuide.com](mailto:Trips@DivePhotoGuide.com)



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Photo: Annie Crawley, Family Dive Adventures

[sealife-cameras.com](http://sealife-cameras.com) [f /SeaLifeCameras](https://www.facebook.com/SeaLifeCameras)



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July 18 - 23 2013  
& July 23 - 28 2013

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

## Focus Underwater, Grand Cayman 24 - 31st Aug 2013



Join us for world class diving on the North wall & Northwest Point, where sheer walls and hundreds of dive sites await you including the world famous Kittiwake wreck!

The fall offers laid back diving and you'll get a chance to test out the latest in underwater housings, strobes and cameras from Reef Photo & Video and Nauticam.

Dive with Ryan Canon, Chris Parsons, Curt Bowen, Paul Barnett from Light & Motion and Adam Hanlon from Wetpixel. Learn about new products and technologies, or test out a Semi or fully Closed Circuit Rebreather!

This event is open to recreational and technical OC and CCR divers,

with profiles for everyone from shallow reefs to sheer deep walls & wrecks. New photo buffs and experienced shooters are all welcome!

Dive with Rebreather manufacturers and Photo Pros!. Unlimited shore diving at Cobalt Coast & Lighthouse Point. Stingray City dive. Exploration dive. Fluorescence night dive. Underwater Poker rally for great prizes!. CCR Pool Dives! Test dive the latest in Rebreather Technology. Unlimited Nitrox included for OC divers. Unlimited Scrubber & Gases for CCR divers. All tanks included for OC and CCR divers. Profiles for recreational to technical dives.

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



[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*



## The Best of Both Worlds: Bunaken & Lembeh with Martin Heyn May 20-June 1, 2013

Travel with Martin Heyn from Optical Ocean Sales on an all-inclusive photo expedition to dive the heart of the “Coral Triangle” of North Sulawesi, which contains more marine species than any other area on the planet!

Begin with 4 days of 3-4 tank dives photographing the incredible reefs and vistas of Bunaken National Park. This region is home to over 390 species of coral and a myriad of tropical fish. Its beautiful walls are teeming with life! Bunaken is simply one of the best places to hone your wide-angle photography skills.

Then on to what is considered by many the “greatest macro diving in the world!” Lembeh Straits. Enjoy at least 3 dives a day with the small and bizarre creatures that make Lembeh’s black sands their home. Residents include; pygmy seahorses, flamboyant cuttlefish, psychedelic mandarin fish, walking sharks, plus just about every type of frogfish, octopus, squid and nudibranch imaginable! The number of incredible creatures to photograph can be overwhelming.



There will be daily seminars ranging from “Buoyancy for Photogs” to “Shooting Super Macro.” Maybe even a little friendly competition thrown in. Experiment with backlighting, snoots and “close focus, wide angle.” In the evenings there will be a chance to review the day’s photos with the goal of everyone taking their skills to the next level. Take part in the daily activities as much or little as you like.

All inclusive trip only \$3725  
(airfare from Los Angeles included!)

<http://opticaloceansales.com/photo-expeditions-and-travel/>

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

THE IMAGE IS EVERYTHING



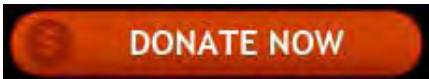
Image: Adam Hanlon

**WETPIXEL**  
www.wetpixel.com

DEFENDING OCEAN  
WILDLIFE WORLDWIDE



SEA SHEPHERD



## Palau Aggressor II with Jack Connick Nov 16 - 28th 2013

Join Optical Ocean Sales' owner Jack Connick for an amazing photo safari to Palau in Micronesia.

Our extended 10 night, 8.5 dive day expedition will be staying on the luxurious liveaboard Palau Aggressor II, based out of Koror, Palau. We will explore the waters in and around the mushroom-shaped rock islands of Palau. Dive sites will include WWII wrecks, German Channel, Ulong Channel and the famous Blue Corner – Micronesia's most famous shark dive.

The Palau Aggressor II is a spacious, comfortable catamaran. Stretching 106 feet, 31 feet wide and accommodates 18 guests who are pampered by a crew of 8! Deluxe cabins are en-suite with a/c. Diving is conducted from a 30' launch.

Optical Ocean Sales is working closely with the Aggressor for a special dive trip that will emphasize photo opportunities. The Aggressor and it's panga have excellent photo facilities. We'll be able to have smaller groups, and multiple dives on the same site (as warranted). We'll be giving seminars, group photo critiques, and be available to help you





get the most out of your trip.

The cost for this great adventure is only \$5895.


<http://opticaloceansales.com/specials/dive-palau.html>

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


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## 59th Annual Boston Sea Rovers Clinic Film Festival

The jewel of each annual Clinic is our Saturday Evening Film Festival. The Sea Rovers take pride in the fact that we have continuously blazed the trail in the underwater world, premiering more speakers and presentations from our stages than any other show.

The Boston Sea Rovers are pleased to announce the 2013 Master of Ceremonies will be Ernie Brooks.

Additional presenters will be added to the site as we get final confirmation, so please check back again soon to see the spectacular list of filmmakers.

Ernie Brooks is frequently referred to as the Ansel Adams of the Underwater World for the breathtaking, timeless black and white images that he has captured on film. As a noted professional photographer, educator and ambassador to the industry, Mr. Brooks has won international acclaim for underwater photography and audio/visual presentation.

Mr. Brooks has been a trailblazer in the development of underwater photographic equipment and technique, and has witnessed great industry advances and though he has harnessed and implemented much of that new technology, at a time when a plethora of color underwater photographs illustrate magazines and glossy brochures, he, perhaps surprisingly, favors black and white.

In the pursuit of dramatic marine images, he has descended into the fascinating waters beneath the polar icecaps as well as into the depths of almost every ocean on Earth. His photographic legacy is the evidence that has illustrated changes in our environment, while he himself remains a tremendous voice in our need to witness the effect of that change. Ernie will be sharing some of his favorite images with us.

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



## Tambora Dive Cruises

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Indonesia's Last Frontiers  
aboard SMY Tambora



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Halmahera  
Banda Sea



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

## The Sinking World

An art photography exhibit inspired by, and once displayed on, a sunken ship nearly 100 feet below the surface is the centerpiece of “The Art of Diving” events to be held Jan. 17-18 in Key West.

“The Sinking World,” by Austrian art photographer Andreas Franke, is to open at 6 p.m. Thursday, Jan. 17, at The Studios of Key West, 600 White St. The exhibit consists of a dozen digitally composited images of the Gen. Hoyt S. Vandenberg, a



former Air Force missile tracking ship that was scuttled in May 2009 to become an artificial reef in the Florida Keys National Marine Sanctuary.

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

## Franco Banfi, Canon Explorer

I am honored to inform you that I have been chosen to be part of the Canon Explorer elite group of photographers.

The Canon Explorers are highly talented photographers and filmmakers from a wide range of image making genres, including sports, photojournalism, wildlife and nature, travel, portrait, wedding and architecture.

The Explorers have a passion for shooting with Canon equipment



and sharing their work and experience with fellow image makers at a wide variety of events and activities.

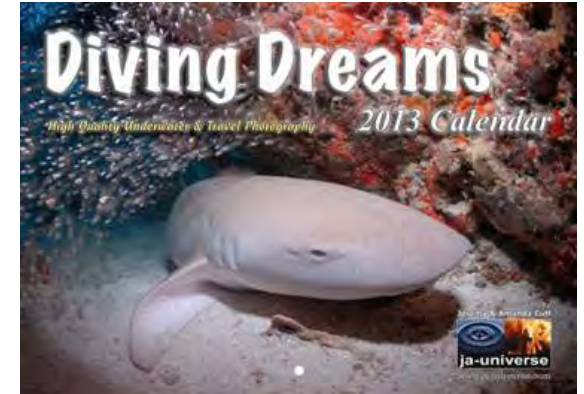
[http://cpn.canon-europe.com/content/ambassadors/explorers/franco\\_banfi.do](http://cpn.canon-europe.com/content/ambassadors/explorers/franco_banfi.do)

## Jeremy and Amanda Cuff's 2013 Calendar

Photographers and photojournalists Jeremy and Amanda Cuff have published a new 2013 Calendar titled “Diving Dreams”.

Jeremy said, “The Diving Dreams 2013 Calendar features a variety of images, mostly from our dive travels over recent times, and includes destinations such as Bali, Belize, Australia, the Philippines and the Maldives.”

The 2013 Calendar can be obtained from Jeremy & Amanda at a cost of £9.00 including postage (within the UK).



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

[www.ja-universe.com](http://www.ja-universe.com)

An advertisement for Alor Divers Eco Dive Resort. The background is a scenic view of a tropical beach with turquoise water and a white boat. The text 'ECO DIVE RESORT' is at the top in large white letters. Below it, 'Alor Archipelago, Indonesian Seas' is written in a smaller white font. At the bottom left, there is a logo for 'ALOR DIVERS' featuring a stylized shark. At the bottom right, the website 'www.alor-divers.com' is listed.



Download our online brochure  
**HERE**



## Indonesia World Underwater Photo Contest 2013

Indonesia World Underwater Photo Contest (IWUPC) is the largest, the longest, the most prestigious photo contest in the world held by The Ministry of Tourism and Creative Economy, Republic of Indonesia.

IWUPC is the first photo contest that take place in the whole country (Nation Wide) from January to November 2013.

There are 8 categories: Basic Compact, Compact Plus Wide, Compact Plus Macro, DSLR – Wide, DSLR – Macro, People and Marine Conservation and the Junior Category.

Images submitted must be in JPEG format (no RAW or TIFF), with a minimum image size of one (1) MB.

Each entrant may enter several categories but each image may be

entered in only one (1) category.

For each dive area, each entrant is allowed to send up to five (5) images per category.

Submitted images must have been taken whilst Entrants dived with the Participating Dive Operator and be accompanied by the local Dive Leader provided by the PDO.

All images submitted must include the EXIF data (including date and time of capture, exposure, copyright info, camera model, etc) in each individual image.

All images must be sent by Nov 30th, 2013 (registered mail) and Dec 5th, 2013 (electronic). All images received after Dec 5th, 2013 24.00 will not be considered.

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

Issue 70/11





**ACQUAPAZZA**

**NEW TYPE**

**High definition is on the palm.**

**APSO-RX100**

Underwater Camera Housing for SONY RX100



<http://acquapazza.jp/en>

## Our World Underwater and DEEP Indonesia competitions 2013



The Underwater Competition series returns in 2013 for its 8th year with over \$80,000 in prizes. Known as the “Super Bowl” of underwater imagery events, the series has developed a reputation as being one of the elite underwater photography competitions. The competition series, made up of the Our World Underwater and DEEP Indonesia contests, truly showcases the unique art of underwater photography. Prizes include trips to the top resorts and liveboards, as well as underwater photography equipment and prizes are awarded to winners in more than 15 categories. Additionally, the grand prize-winner of the Our World Underwater competition will be given \$1000 in cash.

The series, organized and founded by DivePhotoGuide.com and Wetpixel, is designed for photographers of all levels, with



categories ranging from novice to professional and even commercial photography. As in the past, Our World Underwater contest focuses on technical categories, while DEEP Indonesia offers themed entry categories.

As in years past, the judges will consist of a panel of industry experts including professional photographers, cinematographers and magazine editors. The winners of the Our World Underwater contest will be announced and exhibited at the Our World Underwater Exhibition on 15 February. Winners of the DEEP Indonesia contest will be announced on 7 March, 2013 and displayed at the show. Additionally, our international media partners will publish the winning images, reaching an audience of millions.

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



**INON**  
www.inon.jp

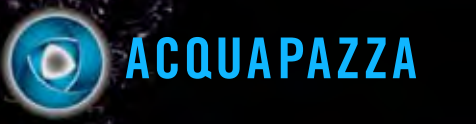
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- Aluminum alloy body
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LE700-W



ACQUAPAZZA



It is compact and is best high definition.

**APSO-NEX7**

Underwater Camera Housing for SONY NEX-7



<http://acquapazza.jp/en>

Come to Kei



Want to dive and photograph in crystal clear waters with stunning reefscapes and lots of schooling fish? Then join the SMY Tabora on one of their itins passing through the Kei archipelago.

During April and October-December, the SMY Tabora runs cruises combining this largely unknown and undived string of islands at the eastern rim of the Banda Sea with Raja Ampat, Triton Bay, or Alor and Flores. Cruises passing through the Kei Islands commence or end in Tual, which has easy access by

air from/to Ambon and beyond.

Either combination guarantees a great variety of diving. While Raja Ampat, Triton Bay and Alor excel with vibrantly colored reefs alive in soft corals, the diving off Kei offers steep walls, thrilling underwater rock formations and pristine hard coral gardens. What's more, large schools of reef fish are a common sight, as are pelagics.

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

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# New Products

## Ikelite Canon EOS 6D housing

Ikelite proudly announces a full-featured, TTL enabled underwater housing for the Canon EOS 6D Digital SLR camera.

Connection with a TTL sync cord is the most reliable and efficient way to fire an external underwater strobe. The camera's built-in flash does not need to fire, providing extended battery life and zero lag time between exposures. Our proprietary circuitry allows direct communication between the camera and current Ikelite DS Substrobes for the most accurate through-the-lens (TTL) metering control of an off-camera flash. Electrical bulkhead and TTL circuitry are provided as standard and included in the base purchase price.

No more fiddling with tiny hard-to-read knobs. Exposure settings of a DS Substrobe can be viewed and adjusted quickly using two simple push buttons in the back of the housing. TTL mode provides four half-f/stop increments over or under flash compensation to fine tuned exposure. Or control strobe output completely through the back of the housing using one of the 8 manual



power settings provided in half-stop increments.

Controls are provided for all important camera functions. 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.

200ft (60m) depth rating. Lens zoom gears included with housing

The Ikelite housing for the Canon 6D is currently in production for mid-January release. This product is available for pre-order through any Authorized Ikelite Dealer.

US Market Suggested Retail Price \$1,600. Lens port, camera and lens not included.

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

## Nauticam Sony NEX5R NA-NEX5R



Nauticam is extremely pleased to present the newest addition to Nauticam's extensive array of housings for the world's finest mirrorless camera systems – the NA-NEX5R.

As the dominant force in mirrorless interchangeable lens camera housings, Nauticam continues to bring professional quality engineering to this increasingly demanding and popular segment of the photographic community.

The NA-NEX5R should prove to be every bit as potent a tool as its extremely successful predecessor: the NA-NEX5N.

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



**ACQUAPAZZA**

**APOL-XZ1**  
Underwater housing for OLYMPUS XZ-1

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

<http://acquapazza.jp/en>

The advertisement for the Acquapazza APOL-XZ1 features a large central image of the purple housing with a lens. Below it are four smaller inset images showing different views and details of the housing, including the control panel and lens mount. The background of the advertisement shows a splash of water.

## The Olympus PEN E-PL5 Camera and PT-EP10 Housing



Pro Quality in a Carry on Size  
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BACKSCATTER.COM

## Aquatica Water Wizard

Aquatica is proud to introduce this new product, the Water Wizard housing. Its purpose is to enclose the popular Pocket Wizard Plus III, the standard in professional photography when it comes to triggering flashes from a distance, and render it water proof.

The Water Wizard takes care of a caveat between top side and underwater photography, it allows triggering of external flashes and strobes from a distance using radio signals. This is a long awaited accessory for photographers who shoot fashion and portrait in pools and want to take advantage of external lighting such as studio flashes.

This is a new tool that will finally give the photographers the opportunity to recreate a fully fledged studio setup underwater.

Aside from this, Surf photography, Spelunking, Extreme boating, Swimming Competitions or for that matter, any wet hazardous situations where remote lighting would be beneficial, are all now possible when using a radio transceiver in the Water Wizard housing.


The Water Wizard housing uses




the well established and proven Ikelite bulkhead connection to interface with the strobes, camera housing and Water Wizard. Extension cord of 15ft/4.5m and up can be connected to it.

Retail price is \$ 249.00 USD.  
Availability, early in the new year

[www.aquatica.ca](http://www.aquatica.ca)





# ACQUAPAZZA





That Amazing Moment,  
with SLR Quality

## APSO-NEX5N

Underwater Camera Housing for SONY NEX-5N

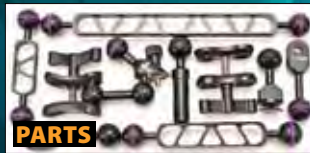
<http://acquapazza.jp/en>

# OPTICAL OCEAN SALES

## UNDERWATER PHOTOGRAPHY PRODUCTS

# Realize Your Vision.

Dealers for Nauticam, Aquatica, Gates, Equinox, Seacam, Olympus, Ikelite, Fix, Zen, Athena, Sea & Sea, Light & Motion, 10Bar, Big Blue, Keldan, i-Torch/i-DAS, Seahorse, DryCase, Fantasea Line, MAHA Power, and more. We dive what we sell!



Visit us Online at: [OpticalOceanSales.com](http://OpticalOceanSales.com)

Email: [Orders@OpticalOceanSales.com](mailto:Orders@OpticalOceanSales.com) / Ph: +1 206-284-1142 or 800-359-1295  
1800 Westlake Avenue North, Suite 201, Seattle WA, USA 98109

## Ikelite Gamma light



Ikelite announces Gamma, a waterproof flashlight small enough to tuck inside the pocket of a BCD or a pair of blue jeans, but you'll hate hiding it.

The Gamma is engineered to provide a uniform 220 lumen beam while remaining bright from center to periphery, making the sleek little light the perfect choice for dive enthusiasts requiring a primary or backup light for any occasion. Offering a concentrated 10-degree angle of coverage at the push of a button, Gamma is well suited to be the go-to lighting choice. anywhere there's water.

Constructed from high-grade aluminum and available in red or silver, Gamma's anodized aluminum body provides superior corrosion protection, while outshining other flashlights on the market in aesthetic appeal and intensity. "Our thought with this flashlight was to do something completely different," states Ikelite Industrial Designer Daniel Polonsky. "We wanted to go with a very clean and minimal approach, removing any non-essential design elements. The result is a product that not only looks great but will withstand whatever you throw at it."

A bonus-element of the versatile Gamma, sure to excite underwater photography enthusiasts, is the ability to add diffusers or filters. The Gamma can be easily accessorized to achieve a wider angle of coverage, or a pop of color.

Operating on two CR123 batteries, Gamma provides usable light for up to 10 hours at 200ft (60m). Gamma will undoubtedly leave consumers wondering when flashlights became cool.

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

Issue 70/17



**INON**  
www.inon.jp

**Multipurpose Powerful Dive Light even for Macro Shooting**

**LE700-S**

**700 Lumen** **30° Beam**

- 3x AA size batteries
- Aluminum alloy body
- Durable construction



## Sea and Sea announces housing for Nikon D600



Sea & Sea has announced the release of a housing for the Nikon D600 SLR camera.

The MDX-D600 is fully-featured and precision engineered as its MDX predecessors, but in a more compact and lighter weight design. The MDX-D600 allows for operation of the D600's essential controls and built-in flash while underwater. The housing is compatible with both the VF180 and VF45 prism viewfinders offering 1.2x magnification, is depth rated to 100m/330ft, equipped with 2 bulkheads - the first to accept a YS Converter (#50123) or manual (#50122) wiring harness and the second for an optional HDMI output for an external HD monitor and is also equipped with two fiber-optic cable ports.

The MDX-D600 will be shipping from mid-January.

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

## Nauticam NA-S110



Nauticam takes great pleasure in announcing NA-S110, an underwater housing for the extremely popular Canon Powershot S110 compact digital camera.

The NA-S110 should prove to be the housing of choice for demanding S110 enthusiasts who want to capitalize on everything this pocket powerhouse has to offer in a refined, rugged and easy to operate system.

When Canon introduced the first Powershot S90 a few years ago, it kicked off a revolutionary niche of high performance pocket cameras with solid enthusiast features. Since that time, the series (S90, S95, S100) have dominated this segment of the market with relatively large sensors, beautiful image quality and full RAW capability. The competition is increasing, but the new Canon S110 should be every bit as successful as its predecessors.

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

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**DEPTH RATING** 100m!!

WWW.SEA-SEA.COM **SEA&SEA**  
THE UNDERWATER IMAGING COMPANY

## Ikelite Manta strobe



Ikelite announces Manta, the smartest, most intuitive strobe ever. Featuring Pre-flash Recognition Technology, and an ergonomic dial large enough to comfortably operate with or without gloves, Manta is sure to score rave reviews from underwater photographers who want to spend more time focusing on composition and less time fumbling with cumbersome controls.

“Manta is a remarkable marriage of form and function,” states Ikelite Marketing Director John Brigham. “We’ve taken everything that we’ve learned about strobe design over the past 35 years and packed it into this exciting strobe.”

Triggered by a fiber optic sync cord, Manta fires a stunning 4800K color temperature flash with over 50% more power than similar strobes from other manufacturers. Manta’s brilliant single-dial control provides TTL



exposure +/- 1.3 EV compensation along with 8 manual settings, ultimately positioning the dial as the much-needed “easy button” strobe users have been waiting for.

Even the Manta’s on-off switch serves a dual purpose, located just under the single-dial control. When turned on, an LED illuminating the Manta’s switch communicates both the strobe’s operating mode and ready signal to the user. A green LED signal indicates that Manta is ready to fire in TTL mode while a red LED signal communicates the strobe is ready to fire in Manual mode.

Four AA batteries are all that’s needed to power Manta’s lightning fastest-in-its-class recycle time of 1.5 seconds, making Manta ready for every perfect photo opportunity.

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

**Nauticam**  
USA

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



“Back to the future”

The Sony NEX-5N provides DSLR image quality with the full HD video of a camcorder in a compact size. The Nauticam NA-NEX5N extends that capability with a form fitting aluminium housing and a full range of ports from fisheye to macro.

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

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

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

Want a Quality Compact?



# MDX-X10

Digital Compact Camera Housing

For the Fuji X10 Pro/Enthusiast Camera which features Fuji's unique 12mp 2/3" EXR-CMOS Sensor and bright f/2-2.8 (28-112mm equiv.) lens.



(Shows with optional CU125 Close-Up Lens)

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67mm Threaded Port for  
Accessory Wet Lenses  
Locking Rotary Latch  
Fibre Optic Cable Socket x2  
100m Depth Rated



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## Backscatter Flip3 Underwater Magic Filter for GoPro Hero3 Housing



The all new Backscatter Flip3 System has the same professional craftsmanship of our previous models, but features a smaller size and optional second flip filter on top. Outfit your GoPro Hero3 with both a shallow water and deep water flip filter and even a sharp macro lens for detail shots on the reef. Aircraft grade anodized aluminum construction. Easy to use flip mechanism for one finger on / off control. Simple installation with rugged clamp-on design. Unobstructed view of front LCD display. Easy front camera button access with

thick gloves. Open the camera housing without removing filter. Fumble-free flip design means you'll never lose a filter. No vignetting in any underwater shooting mode. Optional top flip deep water filter, macro lens, and 55mm threaded filter mounts (coming soon) The Backscatter Flip3 is only compatible with the GoPro Hero3 housing. Shipping Mid. January Now Taking Pre-Orders. Base Price \$49.00

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

**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)

# RECSEA RX-100



## THE RECSEA RX100

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## Sealife AquaPod



SeaLife®, a leader in underwater photographic equipment, has introduced its new AquaPod Underwater Camera Monopod that adds 18 to 53 inches to your reach for better images and videos of yourself- or of dangerous sea creatures while remaining at a safe distance.

Compact and lightweight for easy use and portability, the SeaLife AquaPod is constructed of a polycarbonate main tube, locking head and quick-flip locks as well as marine-grade anodized aluminum leg sections with all stainless steel hardware. The AquaPod fits all SeaLife cameras as well as those cameras with a standard 1/4-20 tripod mount via its quick-release mounting plate. The AquaPod also includes a special adaptor for the GoPro® line of cameras.

Featuring a rubberized grip for a solid secure hold, SeaLife's new AquaPod also features a self-image mirror built into the base of the monopod head, making self-image



portraits a snap. A lanyard with a security clip is included. The base of the main tube is also threaded to accept a 1/4-20 screw for attachment to a plethora of photographic accessories and stands.

Weighing in at just 10.5 oz., the SeaLife AquaPod extends your reach both above and below the waterline for more natural-looking self-portraits and videos, while providing an extra buffer zone when photographing potentially dangerous sea creatures. The AquaPod has a suggested retail price of \$69.95, and it carries a one-year limited warranty.

[www.sealife-cameras.com](http://www.sealife-cameras.com)

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Dive/Topside Light  
for Professionals

# LE350

350 Lumen 30° Beam

- 3x AA size batteries
- Aluminum alloy body
- Durable construction



## Ikelite Vega Light

Ikelite announces Vega, a true lighting multi-tool for dive enthusiasts looking for an LED video/still light, focus light, and backup dive light in a sleek airplane-friendly package.

“What’s great about Vega, and what I believe will excite a lot of people about this light, is that it’s versatile,” states Ikelite Senior Design Engineer, Larry Ostendorf. “You can tuck it inside the pocket of your BCD or attach it to an arm system through our quick release mount. Simply slide Vega onto the mount and when you hear the click you’re done.”

When it comes to performance, Vega is sure to stun consumers who associate size with power. For only 2in (51mm) in diameter and 5.6in (142mm) long, Vega packs a whopping 2000 lumens. A diffused, 70 degree beam angle, coupled with Ikelite’s signature 4800K color temperature, ensure ample lighting at depths up to 200ft (60m).

Vega’s simple rotating power dial is located on the tail of the light for the easiest viewing and operation when attached to a camera rig. Six



LED indicators located at the back of the light make power settings and battery level easily identifiable in even the darkest environment. The power dial over-rotates to the “off” position, preventing the light from accidentally turning on and revealing two O-ring sealed, gold-plated charging ports. The light body is factory sealed with a high-capacity rechargeable battery pack for minimal fuss or maintenance.

Ikelite has manufactured and designed lighting and photography equipment since 1962, and continues to pave the way with innovations in the lighting and housing markets.

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

## Nauticam NA-D600 for the Nikon D600

This new housing sports many of the cutting edge features Nauticam introduced on the NA-D4 and NA-D800 in a smaller, lighter, and less expensive package. The award winning ergonomics of previous housings have been retained with some subtle refinements and D600 specific details.

Nauticam has engineered the NA-D600 housing so that it is equally friendly and compact, but has every ounce of rugged reliability and features that pros demand. Holding the nicely proportioned NA-D600 by the comfortable rubberized grips;



it seems impossible that a 24mp full frame camera resides inside that is capable of out-resolving every camera in it’s class save its bigger brother: the D800.

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

### GOPRO HERO 3 BLACK EDITION

The HERO3: Black Edition is the most advanced GoPro ever. 30% smaller, 25% lighter and 2x more powerful than previous models. Wearable and gear mountable, waterproof to 197' (60m), capable of capturing ultra-wide 1440p 48fps, 1080p 60 fps and 720p 120 fps video and 12MP photos at a rate of 30 photos per second, the HERO3: Black Edition is the world's most versatile camera.

**WHAT'S INCLUDED**

- HERO3 BLACK EDITION CAMERA
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- ASSORTED MOUNTING HARDWARE
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## Nauticam NA-1DX

Every aspect of the NA-1DX exudes the Nauticam penchant for exceptional design and engineering. The award winning Nauticam design team has tackled the challenges of this housing with all the commitment, ingenuity and excellence befitting these extraordinary cameras. In so doing, they have achieved the extraordinary – a housing that melds shooter and camera as never before.

Shooting the NA-1DX together with the EOS-1D X is at once brilliantly unique, yet intuitive to operate. Every control is conceived, designed, and placed where the shooter needs it. The design anticipates use, form becomes function and the whole system beckons the shooter to exceed what they previously thought possible.

While pushing the design envelope, what was already the best is still retained. The universally recognized 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 ergonomic thought process of previous housings is evident, and the Nauticam design refinement moves ever forward, always improving.



Nauticam has also put considerable effort into features that allow easier camera loading. No controls require pre-setting before installing a camera into the housing, eliminating the possibility of wasted



dives due to incorrect camera installation. Professional grade means being ready when you are.

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

## INON M67 Lens Adapter Base DC48



INON INC. has released a dedicated multifunctional base for Canon WP-DC48 and new Dome Lens Unit.

The new base tray is AM67 Lens Adapter Base DC48A which is exclusively designed for Canon PowerShot G15/WP-DC48 to support wide angle with recently released UWL-S100 ZM80A as well as macro shooting with INON M67 series close-up lens. Due to the wider lens of the PowerShot G15 it is not supported by other INON wide lenses.

Thanks to collaboration with Canon, the WP-DC48 housing already has INON fiber optics adapters to accept INON fibre optic cables.

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

## INON Canon WP-DC47 and WP-DC48 and Nikon WP-N1 compatibility



INON INC. is pleased to announce compatibility of existing INON accessories with the Canon PowerShot S110 and WP-DC47 housing, the PowerShot G15 and WP-DC48 housing and the Nikon 1 J2 and WP-N1 housing.

These INON adaptors allow wide angle and close up lenses to be attached to achieve a greater range of images from a single dive.

Other accessories include a cold shoe mount for attaching aiming/ficus lights such as the LE350, LE700-S or LE700-W.

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



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OPTIONS AVAILABLE

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- ☑ SMALL LIGHT-WEIGHT DESIGN
- ☑ CORROSION-PROOF ALUMINIUM BODY
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## Eye Mirror

Eye mirror has launched its web site with a full range of products for capturing panoramic 360 degree immersive experiences both underwater, on land and in the air. You can use your compact, DSLR or video camera with our product line of lenses and attachments to record interactive video or still images.

“Mirror shape is also key to producing great results. The shape used in this design uses what I like to call RMT (radial manipulation technology). The mirror thinks it’s a very large mirror with all the associated advantages, such as longer focal depth, but in fact no one has told it that it’s a small mirror. It also has the advantages of a small shape, including reduced perspective distortion, significantly enhancing the viewing experience. This shape came from 14 years of designing mirror shapes for other companies, but these companies never wanted to make it affordable with quality so I decided to go it alone.”

Pushing the frontiers of panoramic video is one of the aims of Eye Mirror. “We could have really spent more time marketing the



standard lenses,” said Dan Burton Head of European distribution “but Tom and I wanted to see the results we could get underwater if we designed a waterproof housing. With my experience of shooting underwater for the BBC, Top Gear and The Discovery Channel, I knew the direction I wanted to take the housing. Shooting the scene at the end of the main demo with the rebreather in Egypt and seeing the results was so rewarding. That diving experience I can relive again and again.”

The Eye Mirror on land version retails at \$349. Underwater lens options start at \$349.

[www.eye-mirror.com](http://www.eye-mirror.com)



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

## INON Dome Lens Unit II for UWL-S100 ZM80



INON has released a dedicated super wide option Dome Lens Unit II for UWL-S100 ZM80.

This super wide option is attached in front of the UWL-S100 ZM80 to increase original view angle 100° to approx. 150° for semi-fisheye imaging.

As same as the UWL-S100 ZM80, the Dome Lens Unit II for UWL-S100 ZM80 offers close focusing capability which allows wide macro shot with vibrant perspective thanks to its deep depth of field.

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

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An advertisement for the Acquapazza APSG-DP2x, DP1x underwater camera housing. It features a large orange housing with a camera inside, set against a dark background with blue water splashes. The Acquapazza logo is in the top left. Text includes 'Underwater Camera Housing for SIGMA DP2 / DP2s / DP2x / DP1 / DP1s / DP1x' and 'ACQUAPAZZA APSG-DP2x, DP1x'. The website <http://acquapazza.jp/> is listed at the bottom.

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mounts

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“Often copied,  
never equaled”

# Fisheye FIX Aquavolt 7000

by Peter Rowlands

With any emerging technology there is a stage at which each new model is either half the size or twice the output/capacity like hard drives, mobile phones and, to a certain extent, cameras.

The lighting world is going through a similar phase with the emergence of LED technology and the underwater world is one of the main beneficiaries. Every few months we hear of a new model that is twice as bright as the old model; usually because the LED manufacturer has produced a new one which the housing manufacturer then incorporates (and sometimes in the exact same housing as the previous model).

There is an array (pun intended) of manufacturers that house individual LEDs and then concentrate their output optically to produce a very impressive output which is perfect as a focus light and even bright enough for fill in lighting for both stills and video. At the top end, however, multiple LEDs are needed to create true power over a wide angle and Japanese manufacturer Fisheye has been producing these right from the start and has now come up with it's most powerful – The Aquavolt 7000.



As its name implies, the Aquavolt has an output of 7000 lumens produced by 42 LEDs giving 115° coverage of soft daylight at 6500 – 8000K. The chunky battery pack is removable which is good for air travel and for being able to have a spare charging whilst you are using the other. A full charge should give about an hour at full output.

The rear panel is especially impressive at it features a backlit LCD display providing instant information about actual power output, remaining battery life, inner temperature and remaining burn time. This is a very useful display for those who need to know exactly how the battery is performing.

The FIX Aquavolt 7000 is



77mm in diameter and 160mm long and is constructed from machined aluminium with a double o-ring seal and includes a YS adapter mount.

A special charging cradle is equipped with 5 LED indicators, which shows the battery pack charging status. It also can be used for checking the level of your spare battery.

At around £1500 (\$2000) the Aquavolt 7000 is at the top end of the price level but it provides the top



end of light output. It is aimed at the professional end of the market and is heavily constructed for a life of heavy use down to 100 metres.

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

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



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Olympus EPL-3



Aquatica HD Wave



Seacam Prelude



Subal D800



Recsea NEX-7



Aquatica NEX-5N



Aquatica 5DMK3



Oculus/GoPro flat lens with hand grip



Recsea RX-100



Recsea G-1X



KLEARPORT



Big Blue Fluorescent Kit for CF250, CF600, VL1300, VL1800



Waterproof Wetsuits



Sea&Sea YS-D1



Canon WP-DC44/G1-X



Dyron M67 adaptor for WP-DC44



Seahorn Snoot for ALL strobe models!



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# Saga Zoom Effects Filter

by Phil Rudin

During the first week of November 2012 my wife and I attended the 39th World Festival of Underwater Pictures in Marseille France reported on in this issue of Underwater Photography magazine. While I was at the festival I had a chance to drop by the SAGA Diving Technology stand to meet with Jose and Patricia Garrido the owners of SAGA Diving.

I always looking forward to seeing Jose and learning what new and ingenious products he has developed during the year. You may have seen or remember the fiber optic ring flash from SAGA displayed at DEMA 2011 or several of his other custom products made in his plant near Barcelona Spain. I was first shown a new concept snoot designed for use with a number of common strobes like the Inon Z-240 which I will report on later in the year. Also in development is an optical glass lens that works much like a kaleidoscope to produce up to nine images within the frame of the same subject.

I also managed to carry away a new filter designed to create a zoom effect while shooting with a port or flip holder with 67mm threads like

the excellent SAGA flip holder I reviewed in UWP issues #68.

This new product takes a Cokin Radial Zoom #185 filter which is square and made for the Cokin P series filter holders. The radial filter measures 85 X 85 mm and is cut by SAGA and then custom fit into a round 67mm circular polarizing filter ring mount. The end result is a filter which features numerous rings that are etched concentrically around a clear, one centimeter center spot. This causes the bright highlights originating in the clear center spot to be stretched out to the edges of the image.

This effect results in an image much like one taken with a zoom lens while the lens is being “zoomed” during the exposure. For best results the filter should be used against a colorful background rather than a blue water or blacked out background. The colorful background will help to emphasize the appearance of the zooming effect and help create a more effective transition between the in focus center and the out of focus edges of the frame.

While I am sure that there will be some photo purists that will scoff



*Blue Ribbon Eel,  
Olympus E-M5,  
Olympus 12-50  
in macro mode,  
Two InonZ-240  
strobes, ISO200,  
F/14, 1/250th*

*The SAGA Zoom  
Effects filter  
attached to an  
Athena Ring  
Flash.*



at such trickery I found the filter to be quite a lot of fun and friends viewing the images thought the effect was quite “cool”. Like the Art filters in many of the cameras from Olympus and others the effect is live in the EVF or OVF at the time of capture so it is not at all like adding the effect in post using a photo software program. In the water I was able to get a good idea of what the end result would look in the EVF on my Olympus E-M5.

I shot the filter using the Olympus OMD E-M5 and the Panasonic 45mm macro in a Nauticam housing with the Nauticam 45 macro port and the Athena ring-flash for this review. Other lenses I would recommend would be the Olympus 60mm macro or any macro lens for current underwater camera systems. I think it would also work well with many of the current kit lenses that use a 67mm port or port adapter.

Shooting the filter did not reduce light transfer to the sensor by much at all so your current system for getting a proper exposure should work quite well with the filter. Also just about any type of lighting system, single or twin strobes, ring-flash, snoot, video light and more could be used with this filter effect. Every filter degrades image quality a bit but I did not find this to be much of a concern with this filter because most of the image is out of focus anyway. Many of the filters I have seen used underwater have been adapted from top side photography use and this one is no exception. Graduated natural density filters have been used extensively for years to balance light in over/under photography and I am sure we will continue to find new and clever ways to adapt top side techniques to our underwater work.

One of the noticeable up sides to using this filter is an almost complete lack of any backscatter within the image since all but the center of the



*Triple Fin, Olympus E-M5, Pan/Leica 45mm macro, Athena Ring-Flash, ISO200, F/9.0, 1/250th.*

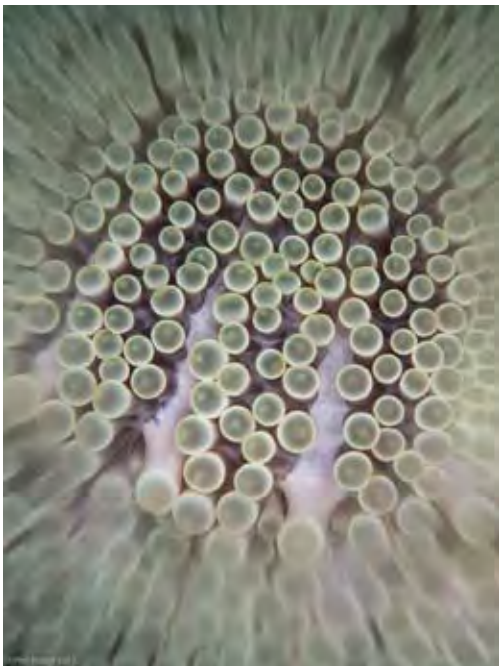
image is defocused. The viewers eye is immediately drawn to the point of interest in the center of the image making the corner sharpness irrelevant. This is good news for those using less than stellar quality lenses. Like fisheye and circular images a little bit of this filter can go a long way and I would not care to sit through a presentation which included only zoom effect images, but as a transitional shot within a quality show I think a few zoom effect images will be quite well received by even a jaded audience of experienced underwater photographers. The bottom line is that this is another relatively inexpensive tool to help build a diverse portfolio of unique underwater images.

I will offer a few words of caution regarding using this product starting with mounting the filter to the port. If the filter is mounted to the port above water it is unlikely that the area between filter and port glass will fully flood without taking the filter



*Hermit Crab, Olympus E-M5, Olympus 60mm macro, Two Inon Z-240 Strobes, ISO200, F/8, 1/250th.*

off underwater. This will cause an air pocket which will degrade the quality of your results. Second the ring part of the filter that screws into the 67mm threads on the port is very thin and hard to grasp when you want to remove the filter. I threaded my test filter too tightly onto the front of my Athena ring-flash which has plastic threads and is part of the flash defuser. The result was that I was unable to remove the filter during my entire dive. After the dive I had to use two thin plastic zip ties synched together and wrapped around the knurled mounting ring to get enough of a grip to loosen the filter and remove it from the ring flash. This will not be as much of a problem with a port because the threaded ring can be reached more easily from the sides. I would still recommend not tightening down too hard on the threads, as you will want to be able to get any trapped air out of the system by loosening the filter.



The Saga zoom effects filter can be ordered at [sagadive.com](http://sagadive.com) for 50 Euro or from your local SAGA dealer. Thanks again to Jose for use of the filter and to the fine staff at Atlantis Dumaguete, dive resort where these sample images were taken. If you intend to dive the Philippines Atlantis Dumaguete and their liveaboard M/V Atlantis Azores are both excellent choices.

**Phil Rudin**

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# Fiji with the Nikon D7000 & D800

by Jack Connick

Fiji has amazing reefs chocked full of soft and hard corals, gorgonian fans and other invertebrates with Technicolor hues. These incredible vistas have all sorts of subject matter for photography, and on a recent shop trip to Taveuni, I had a chance to enjoy them all. We dove at Rainbow Reef, in the Somosomo Straits between Taveuni and Viti Levu. There was a great variety of dive sites; from top-of-the-reef hard corals, sandy slots, to short/deep walls and caves. There were also large amounts of small and medium-sized fish, with a few larger ones wandering by from time to time; white-tip and bronze whaler sharks, large napoleon wrasse, turtles, etc.

While most photographers who travel are moving to smaller rigs I seem to be moving in the other direction. Having started with a small Sea & Sea film rig, I moved through a range of Fuji compacts on to larger Nikon DSLRs. I was very happy with the size and performance of my Nikon D7000, until I had a chance to shoot the full-frame D800 camera. My feeling now is that I don't mind the increased size if I can get better sharpness and quality, a much broader

dynamic range and have faster performance with better control. It's all going to go in one bag anyway, so you might as well fill it!

I had brought two complete Nauticam DSLR systems to Fiji, my trusty Nikon D7000 and a new D800 full-frame, thinking to try one against the other – size vs. performance. I also thought that the other folks might want to try one out. However, no one took me up on the offer; they all elected to stick with the cameras they brought with them.

I had rented the D800 body and Sigma 15mm FE and heartily endorse the idea of renting a camera or specialty lens for a trip, especially if you aren't sure what you want, or won't use it very often. Moving from cropped-sensor DX to full-frame FX will entail changing several lenses, as most DX lenses simply

*(Top) Soft Coral with the D7000: ISO 100, Tokina 10-17 @ 10mm, f8 1/125 sec, shot with Zen 100mm dome*

*(Right) Soft Coral with the D800: ISO 250, 15mm Sigma FE, f/8, 1/100 sec*





**Lobster Macro: ISO 320, Nikon 105VR & +5 FIT diopter, f/20 1/125th sec - crop 50% - "Extreme macro shot at higher ISOs and even cropped, is still super sharp with the D800 and it's huge 36mp files."**

don't have enough resolution to use with a 36MP sensor. I plan on trying out professional quality lenses, and buying them only after I have enough experience to justify their expense.

I shot the D7000 the first day, with my usual Tokina 10-17 and then switched over to the D800, shooting with a Sigma 15mm fisheye lens, which for a relatively inexpensive lens is very sharp and focuses much closer than the 16mm Nikon FE. I later added a Kenko 1.4x teleconverter to the Sigma wide angle (while adding a

20mm extension) and really liked the magnified sharpness that the 21mm rectilinear format setup provided. You lose a little image area, but it seems to pull in and focus the fine details of the corals with less distortion at the corners.

The 105VR macro shoots about like the 60mm macro does on DX, with a bit more reach, but subsequently it is harder to lock focus. I would recommend using at least a +5 diopter, maybe more, depending on what you want to shoot. This allowed



**Fish School: ISO 100, Nikon 105VR, f/13, 1/320th sec. "The 105VR gives a nice compression to the subject matter that you don't get with the 60mm macro lens."**

me to get much closer and eliminate some water between the subjects and myself. I did find that it wouldn't lock focus at distance on the D800, unlike using it on the D7000, where I like to shoot fish headshots.

One unexpected bonus was how large and bright the full-frame viewfinders are. You not only get a third larger sensor, but you also get a third larger, 100% viewfinder!

The difference in dynamic range, detail and overall image quality with the D800 was much

greater than I expected on full-frame, and after reviewing the images on my computer, the D7000, while an amazing camera, just didn't compare. All of a sudden this became an expensive dive trip!

Where the D7000 is nice and small, the D800 is more of a "voluptuous" size and weight. Surprisingly though, the D800 with an 8.5" dome port, was very light in the water, maybe even lighter than the D7000, while out of water it is a bit of a tank.

But a larger physical-sized rig has advantages. The Nauticam D800 has incredibly nice controls, many moved out to levers, they are spread out and fall right under my hands. This is even better when using gloves in cold water. My favorite is the ISO: flip it down, scroll with the main control wheel and pop it back up. With the D7000, and most Nikons, if you select control menu item “hold button until released”, it can work the same way, but with a push of a button instead of a lever. It saves having to use two hands to make an ISO, or other change.

The one thing I really missed from the D7000 is the small Zen 100mm dome port, used along with the Tokina 10-17 FE zoom lens. You can really cram it into smaller spots when shooting CF/WA and the zoom is handy. It’s also not as hard to handle in current, although heavier, as it lacks buoyancy.

With full-frame, you really have to shoot a larger dome, and I was using the 8.5” acrylic dome on this trip. The advantages of a larger dome are many: better corners and overall quality, the ability to use more wide-open f-stops and the ability to shoot over-and-unders. I would probably switch to a Zen 200mm or large 230mm mega-dome glass port for a little more crispness.

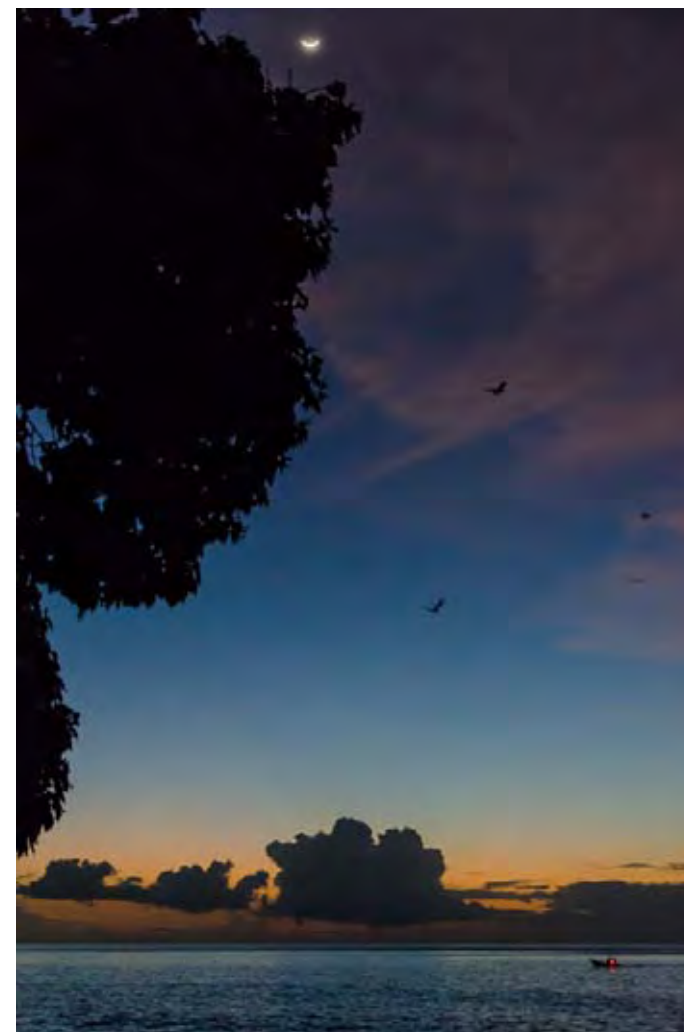
Getting used to shooting in high ISOs was



*Cave: ISO 160, 15mm Sigma FE, f/9, 1/100 sec, 8.5” Acrylic Nauticam dome - “The dynamic range of the D800 with the Sigma 15mm FE is impressive.”*

the biggest change for me. It felt really “wrong” to use ISO 800 in the caves, as I’m so used to getting a lot of noise as a result. The D800 and other new FX cameras can be shot at very high ISOs without penalty. ISO 800 looks about like 200 on a DX camera and even higher ISO settings of 1200 or above show little noise. As I progress, I will find that shooting in available light, and maybe experimenting with filters at higher ISOs will be a huge sea-change, and will open up a lot of new avenues for shooting shallow water, deeper wrecks, caves, or at night.

Every night at Taveuni we had hundreds of huge fruit bats come home to roost in the trees. Chirping, chattering and the occasional full screams



accompanied our nights’ rest. Like the difference in technology between my cameras, the contrasts between the colorful soft corals and primal bats, the modern hotel in its eco-friendly surroundings and the primitive local houses, all made for an interesting cultural experience.

# Fish for Stamps

by Sue Daly

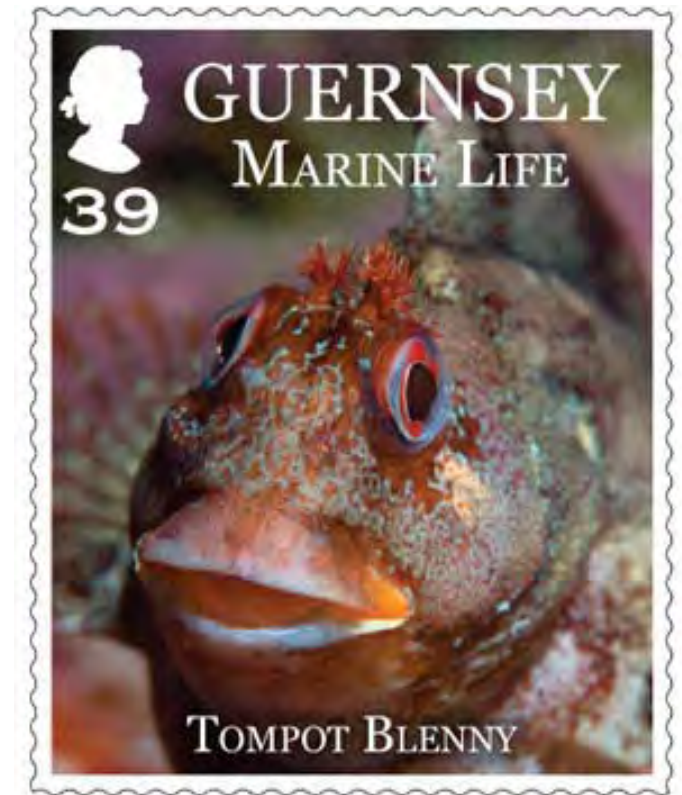
Photographing wildlife can be difficult at the best of times but when your chosen subjects live underwater the challenges for the photographer and their equipment are taken to a whole new level. Taking a camera underwater is fraught with difficulties. Sophisticated electronics and water don't mix and the failure of one tiny rubber seal can write off thousands of pounds worth of equipment. (I should know. I've done it!) As we all know, lighting is needed on all but the shallowest, sunniest dives so a flash is essential and two are even better; more equipment to keep watertight. A flat battery or full memory card means the end of your photography for that dive as does the simplest of mistakes, such as leaving the lens cap on the camera once it's inside the housing. (I've done that too!) Then there's the whole issue of which lens to take down. There's usually no popping back up to the surface for a quick rummage in the camera bag for a different one.

Then there's the sea itself, constantly moving on the surface and below, not always welcoming of visitors. Around my home island of Sark, one of the smallest of the British Channel Islands, there are the added difficulties of our huge tidal range that means planning a dive requires an intimate knowledge of the area and much consulting of the tide tables. Although we can have some of the clearest water in the British Isles, plankton levels vary and blooms can reduce visibility to just a few feet over night. Add to all of this our chilly sea temperature and you can see that every successful underwater image,

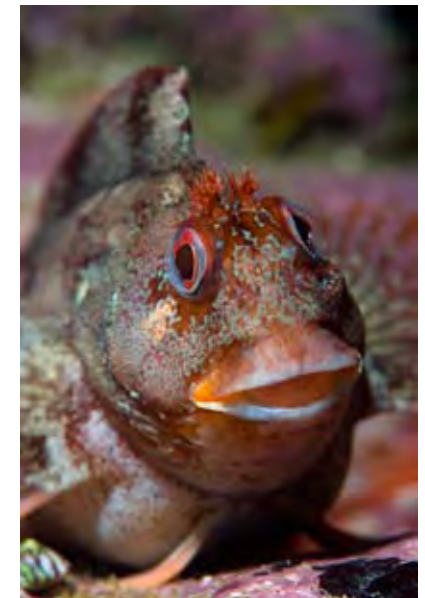
particularly in British waters, is a minor miracle. (I teach underwater photography to visiting divers and remind them of this when they despair of their success rate. If I have one or two 'keepers' from a dive I'm happy. More than that is a bonus.)

I've been diving and photographing the marine life around Sark and the other Channel Islands since 1988. While my images feature in textbooks and guides to British marine life the most satisfying commissions are those that give me the chance to show islanders just what wonderful things we have in the seas that surround us. I was delighted then to be asked by the Guernsey Post Office to submit a portfolio of images for a set of stamps featuring Channel Island marine life. The only downside was that they wanted pictures of fish, some of the hardest of all sea creatures to photograph. Fast and often timid, even the most common species can be difficult to approach. I've never even seen a mackerel while I've been underwater! Fortunately the commission came at the beginning of summer so I was able to dive and photograph with the project in mind and send new fish images to my client as I took them. As the season progressed the list of favoured species was honed but the decision was made to feature portraits of fish, ideally from front on. The challenge was on.

I decided that the fish I had the best chance of capturing on camera were the territorial ones and among those they don't come any more photogenic than the Tompot Blenny. This hand-sized fish lives in rocky areas and often hides in cracks or small caves where the male guards the eggs. Like blennies the world over, the Tompot is an inquisitive fish though and given enough time will emerge from its hiding place and pose for the camera. It's also quite punchy and will give a stray finger a sharp nip if it



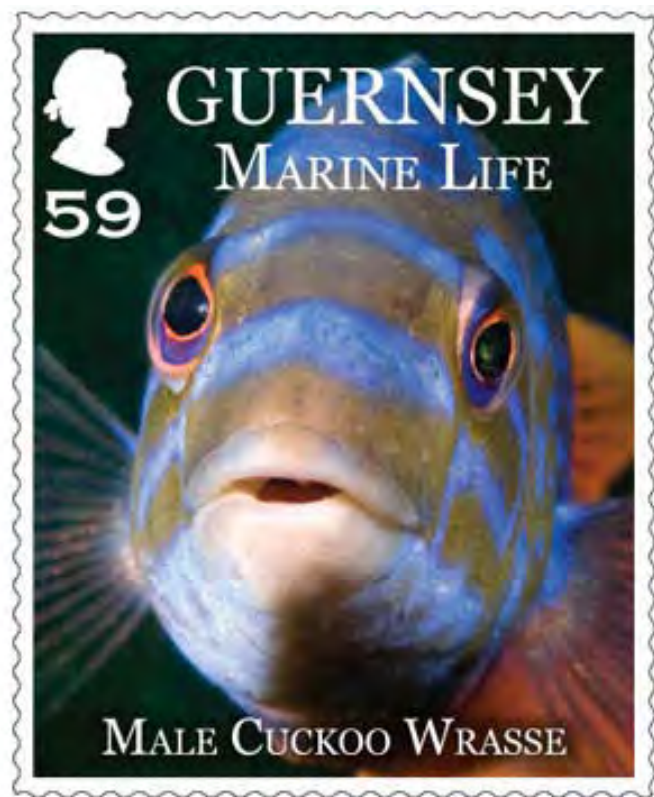
*Canon EOS 10D  
in a Sea & Sea  
housing. 100mm  
lens. Sea & Sea  
YS120 and a YS110  
strobes. ISO 100  
Manual exposure  
F7 @ 1/60th*



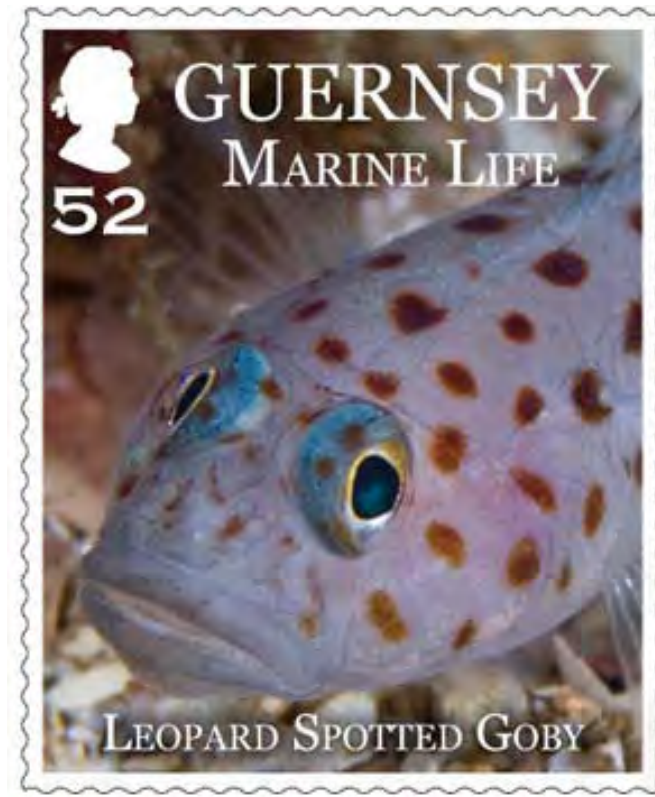
comes too close to its patch. With large eyes and lips and its characteristic headgear, the Tompot was an early choice for Guernsey Post and features on the 39 pence stamp. This one was photographed in a crevice between the stonework of our harbour wall, one of my favourite dive sites. Patience is also the key to photographing the Leopard-spotted Goby that appears on the 52 pence stamp. Just a few inches long, it too lives in rocky crevices and can often be found where the tide has carved out a cave where boulders meet a sandy seabed. Once disturbed it can take a long time to feel safe enough to venture from its submarine cave and I've spent whole dives lying on the seabed waiting, sometimes in vain, for this spotted beauty to emerge.

There are no such problems when it comes to photographing Cuckoo Wrasse. They live in groups with several, peach-coloured females and a single, dazzling blue and orange male. Should anything happen to the male the oldest female changes sex and colour to take his place. These intensely inquisitive fish swim right up to divers and often appear to react to their reflections in masks. The biggest problem is getting enough distance between the lens and a Cuckoo Wrasse for the camera to focus as they often put their faces right up against the lens. They are common at many of my favourite dive sites around Sark and often appear in the frame when I'm photographing other subjects. Fish with a sense of humour perhaps? They feature on the 59 and 69 pence stamps.

Photographing a John Dory, the star of the 74 pence stamp, poses quite a different challenge. From the side this striking fish displays elaborate, spiky fins top and bottom and a circular pattern that legend has it is the mark of St Peter's thumb when he took money from the fish's mouth. End



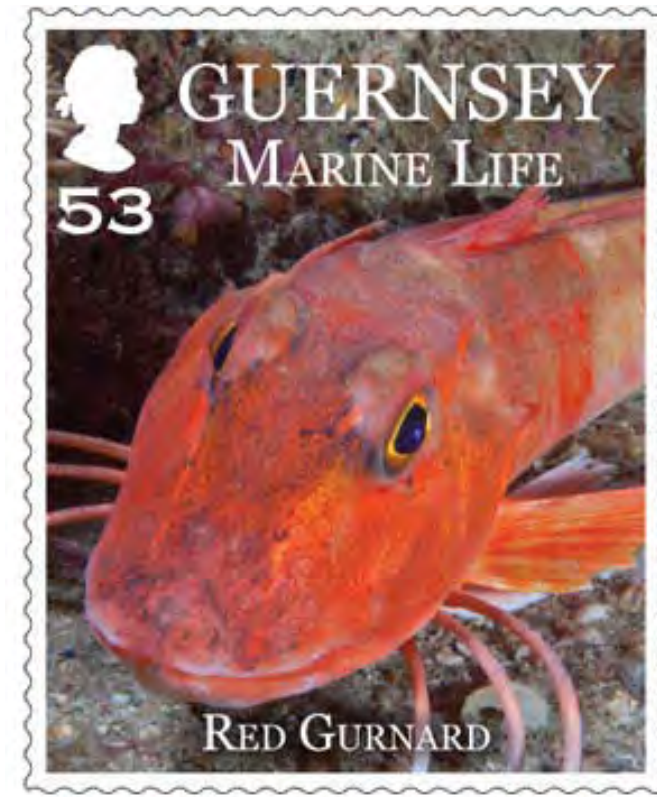
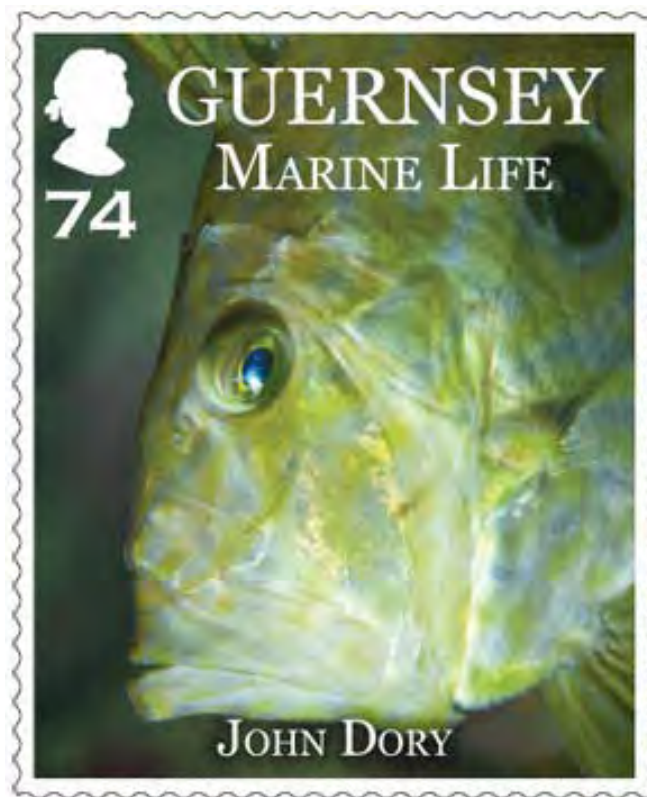
*Canon EOS 10D in a Sea & Sea housing. 28-80mm at 36mm. Sea & Sea YS120 and a YS110 strobes. ISO 100 Manual exposure F7 @ 1/60th*



*Canon EOS 40D in a Sea & Sea housing. 18-55mm at 55mm. Sea & Sea YS120 and a YS110 strobes. ISO 100 Manual exposure F8 @ 1/80th*

on the John Dory presents little more than a dark, vertical line because this fish is incredibly thin, a characteristic essential for sneaking up on its prey of smaller fish. When approached by a diver, particularly one clutching a camera, it is this most cryptic of profiles that the fish presents, usually tail on: not the most photogenic of angles. As I swim in circles in an attempt to capture the fish side on it simply pirouettes. It's the underwater equivalent of chasing a squirrel around a tree. Quite by accident I discovered that the answer to this is to dive at night. John Dories are attracted to light and, far from being disturbed by my torch beam, will use it to hunt by, giving me the perfect opportunity to capture it in all its bizarre beauty.

As with all forms of photography there are occasions when putting in the hours and being in the right place at the right time brings its rewards. This was the case for the image of the Red Gurnard that was used on the 53 pence stamp. I'd sometimes seen one or two of these spectacularly colourful fish near one of my favourite reefs and knew that Guernsey Post were keen to include it in the series. So far I only had side on views, not the front or three-quarter portrait they wanted so was delighted to see one on the seabed over thirty metres down. There isn't much time at that depth but I know that Red Gurnards are skittish and once spooked disappear with the flick of a tail. I lay on the seabed and began taking pictures from a distance. Ever so gradually I moved closer until I was able to get the close up shot I needed which also shows the Gurnard's 'fingers', modified, taste sensitive fin rays that the fish uses to find food buried in the sand. By this time I was short on time and had to head straight for the surface but I had my shot making it a successful dive even though I hadn't had time to photograph



*Canon EOS 5D MKII in a Sea & Sea housing. 28-90mm lens at 90mm. Sea & Sea YS120 and a YS110 strobes. ISO 640 Manual exposure F5.6 @ 1/60th*



*Canon EOS 5D MKII in a Sea & Sea housing. 28-90mm lens at 90mm. Sea & Sea YS120 and a YS110 strobes. ISO 250 Manual exposure F25 @ 1/200th*



anything else.

The highest value stamp, the £5 miniature sheet, features the Black-face Blenny. A rarity around mainland Britain, this thumb-sized fish is quite at home in the slightly less chilly waters of the Channel Islands and, again, photographing them is down to knowing where to look and understanding their behaviour. In spring and early summer the male is easier to spot as his speckled brown colouring is replaced by bright yellow on his body and jet black on his head. He dances around the dull-coloured female when she is ready to lay her eggs and even though he may dart away at the approach of a diver he

doesn't give up his courtship for long and soon returns. Guernsey Post chose this fabulous fish for their first venture into augmented reality. Simply scan the Black-face Blenny miniature sheet with a tablet or phone loaded with the relevant app and you will be able to see a high definition film featuring most of the fish in the stamp series.

The film element of the commission gave me the chance to get to grips with both a new video system and new editing software. (I'm using, and loving, a Canon XF105 in the Amphibico Endeavor housing with a pair of Light and Motion Sola 1200 lights and am just about getting to grips with Avid for my editing work.)

*Canon EOS 10D in a Sea & Sea housing. 100mm lens. Sea & Sea YS120 and a YS110 strobes. ISO 100 Manual exposure F6.3 @ 1/100th*

I'm often asked if, after 25 years, I am tired of diving around Sark. The answer is a definite no. I've still only explored a few tiny areas and there's so much more I'd like to record down there. Maybe one day I'll get that shot of some mackerel!

I'm still learning every time I go underwater and, even on the best diving days, only get a couple of hours beneath the waves which means there's never enough time to get bored. I always come up wanting more!

Guernsey Post will be releasing

their marine life stamp issue on the 20th February when the individual stamps, miniature sheet, presentation packs and first day covers will be available.

There is a video clip about the fish at

<https://vimeo.com/50781713>

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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)*

# Scottish Sea Lochs

by Jason Gregory

Along much of Scotland's west coast are around 80 fjord-like sea lochs. As well as the awesome scenery of these wild areas rich in 'top-side' wildlife and therefore photographic potential, the sea lochs offer plenty for the underwater photographer. Truly enjoyable motoring (rare these days?) along some wild, sometimes wood-lined, sometimes mountainous roads leads to a multitude of shore dives. Boats can of course reach many more.

A typical sea loch is narrower at its entrance to the open sea than its upper, wider, usually shallower 'basins'. We have the ice-age to thank for these sculptural feats. And so varying depths and sea water energy levels make for diverse marine life to feed our image making passion.

Sea loch diving, with or without a camera, does require particular attention to buoyancy. The seabed or 'substrate' of sea lochs is often fine mud or silty sand. Careless movements can easily ruin the otherwise clear water. But clear water doesn't mean well illuminated diving. Rain water running off the hills (yes, Scotland does get a bit of rain) is stained by peaty soils and when mixed with sea water, an almost coffee

coloured hue is created. In shallow water and with good sunlight this can seem almost golden. This dark water prevents most sunlight 'percolating' through, often even in shallow depths. So a powerful main torch and/or some kind of focus assist lighting will be needed. At many dive sites, in for example Loch Long and Loch Fyne, it's essentially darkness diving, or 'night' diving! Great fun if you are prepared for these conditions, difficult if you are not.

Until scuba divers explored and more importantly recorded and photographed the marine life that they observed in sea lochs, several marine animals there were thought to be rare.

Protanthia simplex a dainty anemone in subtle shades of peachy orange are now known to be extremely numerous and have earned the common name of 'sea loch anemone'.

*(Top) Loch Fyne, Scotland.  
(Right) Nikon D300, Subal housing, Nikon AF-S Micro Nikkor 60mm1:2.8G ED, 2 x Sea & Sea YS90 (manual) 1/60th @ F10. ISO 200.*





Unexpected 'things' appearing out of the darkness can give the inexperienced diver a kind of 'slow fright'. *Pachycerianthus multiplicatus* – a rather grand name, for a rather grand mud dwelling anemone looms large from the darkness of the sunlight starved environment in the deeper parts of upper basins of sea lochs. But with light from our torch the sight of tentacles exploding from the colourful centre of the 'Fireworks Anemone', as it is commonly known, is a benign pleasure. The contrast between what sometimes seems a seabed devoid of life and the festival of long white tentacles is startling. The size of this

subject makes wide angle techniques the best option. Macro too can give good results; those with interchangeability have both options.

The Fireworks Anemone is the subject of study and census. Their wellbeing, or otherwise, may tell us if we are looking after their habitat, or if we are not. Discovering that these lovely creatures are not rare doesn't make them less important. It means they and their habitats need protecting. If we don't know something exists, no-one will study, value and protect them.

The narrow entrances to some of the sea lochs generate faster flowing



*(Top left) Nikon D300, Subal housing, Nikon AF-S Micro Nikkor 60mm1:2.8G ED, 2 x Sea & Sea YS90 (manual) 1/30th @ F10. ISO 200.*

*(Above) Nikon D300, Subal housing, Nikon AF-S Micro Nikkor 60mm1:2.8G ED, 2 x Sea & Sea YS90 (manual) 1/100th @ F22. ISO 200.*

*(Right) Nikon D300, Subal housing, Tokina 10-17 'Fish Eye' f3.5-4.5 DX, 2 x Sea & Sea YS90 (manual) 1/60th @ F6.3. ISO 200.*





*Nikon D300, Subal housing, Nikon AF-S Micro Nikkor 60mm1:2.8G ED, 2 x Sea & Sea YS90 (manual) 1/100th @ F16. ISO 100.*

water and are constantly 'swept clean'. Here, very different seabed types exist. The most interesting and colourful are areas carpeted with 'maerl'. This puzzling material is a form of red seaweed called 'coralline' algae. There are two types in Scottish waters. One seems more to coat rocky surfaces, the other actually builds small stony nodules. Both are a lovely pink colour and apart from forming useful structures for other life forms to inhabit, they can add colour and unusual texture to our images.

Familiar shapes, in fact sharky

shapes are also found in sea lochs. Usually seeming to snooze on the bottom and generally tolerant of the camera diver, the Smallspotted Catshark or just 'Dogfish' to many, are a subject hard to resist. See The Shark Trust for good ID guides.

Another distinctive shape, and another creature built of cartilage and not bones, is the ray. Upper basins of some sea lochs seem to hold a population of the Thornback Ray giving the diver a decent chance of encountering one. I would suggest photos from above 'helicopter' style



*Nikon D300, Subal housing, Nikon AF-S Micro Nikkor 60mm1:2.8G ED, 2 x Sea & Sea YS90 (manual) 1/80th @ F13. ISO 200.*

are a good way to capture the superb shape and markings. If the ray 'takes flight' and if strobes are charged and ready, shots of the wings in motion add graceful movement to a photo. Patience and timing, as so often is the case, are required to catch the 'peak of the action'.

From the robust larger animals to the small and physically delicate. None more delicate, in fact named as such – the brittle star. These are definitely macro subjects. This ancient design that seems just too weak to last has been on our Earth

for many millions of years before we arrived. Quick moving, colourful and extremely numerous these little beasties can make a busy and wonderfully tangled composition. Look for the pure lemon coloured, or the blue and red spined ones, or any of a plethora of colour combinations. Sometimes they can be seen to 'recline' in discarded shells or man-made objects. They appear to have a certain freaky 'personality' all of their own.

Our UK waters out-perform most tropical locations in the crustacean



*Nikon D300, Subal housing, Tokina 10-17 'Fish Eye' f3.5-4.5 DX, 2 x Sea & Sea YS90 (manual) 1/60th @ F10. ISO 200.*



*Nikon D300, Subal housing, Nikon AF-S Micro Nikkor 60mm1:2.8G ED, 2 x Sea & Sea YS90 (manual) 1/100th @ F22. ISO 200.*

department, and sea lochs are particularly good for these guys. The larger crabs of various species have both a body shape, colouration and attitude to make dramatic images. Most crabs look mean, and most crabs are mean. Capturing their defensive postures, claws out as if to say 'you just dare' make a great and animated image. We all seem to like anthropomorphising the animals we see and the behaviour of crabs lends itself to this. Hiding, fighting and cuddling are all on offer!

Sea loch photo subjects don't

have to have attractive visual appeal. How about one of the most humble organisms, sea squirts? These simple structures that filter water for its nutrients can, if viewed up close, reveal delicate and colourful 'bodies'.

The most common of these has to be the wonderfully named *Ciona intestinalis*. My 1970's comprehensive schooling didn't include Latin, but I can loosely translate this name into 'blue guts'! Singly for macro, or en masse for wide angle, do give them a try, you might grow to like them.

Some call it luck, being in the

right place at the right time to capture the exotic, unusual or unexpected. Assemblages of marine life sometimes just fall into place and an altogether serendipitous image opportunity pops out at you. Look for interaction, feeding, mating and display behaviour. All these behaviours can be extra elements that add up to an interesting image. I was lucky enough to come across a little pink clingfish in its scallop shell nursery of tiny silvery eggs, watched over by a pesky hermit crab. A lovely snap shot (and it was a snap shot) of a bit of underwater

drama. Not a hang on the wall photographic masterpiece, but a little macro story to wonder about.

Several sea lochs offer dramatic walls and cliffs. These imposing towers of rock that can extend into serious depths have a community of life suited to hanging-out for food carried along by tidal currents. One of these simple but surprisingly photogenic filter feeders is the Peacock Worm. Quite why the feathery collecting sieve that is so nervously fanned out by the worm has such appealing patterns is a mystery



*Nikon D300, Subal housing, Tokina 10-17 'Fish Eye' f3.5-4.5 DX, 2 x Sea & Sea YS90 (manual) 1/100th @ F10. ISO 200.*

to me. Stealth mode is needed to get near for the photo. They will feel you approaching, and in a split second all you will be left with a leathery brown tube.

A good deal of what we see underwater is unfamiliar. Some stuff is a rather odd. And a few things could have come from a planet other than our own. But you don't need a billion dollar Mars rover (as amazing as it surely is) to see the very definitely weird. The little mud dwelling fellow

– the Sea Mouse - is as bizarre a manifestation of sea loch life as you will find. Tiny white sensors indicate the head end, the rest of the body sports neatly swept-back iridescent hairs. It trundles along through the silt and is easy to photograph, but very difficult to understand.

The sea lochs of Scotland reward the adventurous diver with a hidden wealth of life. Tricky photographic conditions requiring honed skills are required, but fascinating and



*Nikon D300, Subal housing, Nikon AF-S Micro Nikkor 60mm 1:2.8G ED, 2 x Sea & Sea YS90 (manual) 1/100th @ F10. ISO 100.*

somewhat different photographic subjects are the reward. Team up with pals or club members to keep travel costs to a minimum and take a trip to Scotland. Take everything along with you, don your dry-suit and prepare for an interesting photographic experience. Leave the Clown Fish to others.

**Jason Gregory**  
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# Mairi Bahn

## Last of the Wind Jammers

By Joseph C. Dovala

So the story goes....On December 6th, 1912, The Mairi Bahn left Trinidad bound for Marseille, France with a cargo of asphalt. Barely one day out a fierce storm caught the ship and headway was lost. Blown heavily off course the sailing ship was rapidly approaching the island of Bonaire. As if Captain Razeto didn't have enough problems, an oil lamp started a fire. A fire at sea is bad enough but when you're carrying flammable cargo it becomes horrendous.

Hundreds of barrels of the tar were stowed on deck and below so it didn't take long for the flames to find their ally. In no time the decks were ablaze and the forward sails had been turned to ash. The ignited asphalt spewed thick noxious smoke. With little control and the conflagration spreading, the Captain decided to run his ship aground to save his crew. So on December 7th, he aimed his ship for the last time toward land.

The force of the impact detached her mainmast thrusting it on shore. Battered by the big storm waves she quickly heaved over on her starboard

side, filled with sea water, and slid down the slope of the reef on the northwest end of Bonaire. Incredibly, all hands survived.

The Mairi Bahn, which is Gaelic for Bonny Mary, began life in 1874 at the Glasgow Scotland shipyard of Barclay, Curle and Co. The three-masted bark carried passengers and freight all over the world and though not a clipper ship, was very fast for a wind driven vessel.

At nearly 1,400 tons, 239 feet long, with three masts over 110 feet high she must have been quite a sight under full-square rigged sail. Her maiden voyage was a record setting 70 days, dropping off 479 new immigrants on New Zealand in July, 1874. For nearly twenty years she ferried thousands of passengers and cargo across the Atlantic and Pacific.

While it sounds romantic, the spartan conditions and rigors of day-to-day handling a large sailing ship were anything but. In the 1890's

*Nikon D700, Aquatica housing, 15mm lens, 1/160th @ F9. ISO 800*





*Nikon D700, Aquatica housing, 15mm lens, 1/60th @ F9. ISO 800*

she had new Italian trade merchant owners and was relegated to being a tramp cargo hauler only. By the early 20th century, sailing cargo vessels were largely being replaced by the “stink potters” that didn’t need to tack and could maintain a steady relatively quick speed. The age of the Wind Jammer was coming to an end and the Mairi Bahn ended her career carrying any freight she could find from one port to another.

Known as the Schooner or Wind Jammer wreck, the Mairi Bahn’s

whereabouts have been known since the mid 1960’s, though she gets few visitors. She settled on a steep sand slope lying on her starboard side with her port cap rail in 160 feet of water. The remains of the forward mast and crows nest point toward the abyss at near 220 feet. A portion of the main mast that was thrown on shore still sits in 35 feet of water pointing down toward its lost ship. Prior to 9/11 accessing the ship wreck wasn’t a big deal. That’s changed now. Since her remains rest within the confines of the



*Nikon D700, Aquatica housing, 15mm lens, 1/60th @ F9. ISO 800*

BOPEC oil storage facility, written permission with a passport check and an official guide are now required.

Like most diving at Bonaire the Wind Jammer can be approached from shore (boat diving on the wreck is forbidden). In fact, it’s actually one of the easiest beach entries on the island.

Our official guide was Walt Stark of Rec Tek Scuba on Bonaire. On a slightly breezy day my companions, Janine McMurdie, Michael Stevens and I crammed our four-door mini pickup with twin cylinders, sling

bottles, and all the other dive paraphernalia. We motored over to Walt’s shop and followed him northward on the narrow winding road to the BOPEC facilities. As we approached the main guard shack I expected a rather terse greeting but instead got a big islander smile, “Welcome folks, going to get wet today?”

A few signatures, a passport look-see, and a wave sent us on our way. A short drive through a gate put us at an old fishermen’s boat ramp.

I was a little worried about a shore dive with all the tech gear but this was about as easy as it can get. We even had a high concrete table to get the equipment ready. After Walt told us not to worry about his recent heart condition - and our recovery from his “joke” - it was a fairly painless walk into deep enough water to start swimming. We had small wave sets coming in from the south but nothing too dramatic. The swim out is about 250 yards, and from there it’s a nice easy angled descent to the Mairi Bahn.

It’s always a thrill to see a ship wreck emerge from the gloom, and this one sitting on the steep white sand slope is dazzling. Since we have a fair amount of depth to deal with we had to choose either the pointy or flat end to explore. We decided on the pointy end.

The bow aims to the south and though the bowsprit has fallen into the sand it’s still quite a view. Even though she’s been down for almost a hundred years, and has suffered additional collapse recently, to dive a 19th century tall ship is exciting. Much of the interior has fallen away and you can swim a good distance through the old compartments. The cargo of spilled tar looks like a grayish/black taffy and is actually spreading down the sand slope at about 7 inches per year. The asphalt

doesn’t feel like it’s moving as it is hard almost like a plastic. However, you can see black “waterfalls” flowing over bits of wreckage. Good thing it’s mostly sand down slope.

There are a couple of large cracks in the old iron hull so there are multiple places to exit or enter. Caution must still be used though, not only for entanglement potential but also the fragile nature of the ship itself. She maybe falling apart but large corroding iron parts are still pretty heavy! Some of the stanchions and dead eyes remain attached to the vessel. The forward main mast has stayed connected to the keel and its gigantic diameter is a testament to how strong these tall ships had to be to stand the rigors of heavy wind. Each mast needed to withstand over a quarter of a million pounds of wind energy during a brisk blow.

With most of the partitions and bulkheads having collapsed, the inner framework and other support structures are visible. Down amongst the clutter can still be found curios like old buckets and fittings from various ship board systems. Some denizens of the deep have made the dark confines home like groupers, eels, and lobster. I’m pretty sure the comfort factor for these critters is a whole lot better than it was for the humans who lived for weeks and months stuffed below these decks.



*Nikon D700, Aquatica housing, 15mm lens, 1/60th @ F9. ISO 800*

Anyone who has tried to get a meaningful photograph below the surface knows that time is not the only hurdle to deal with. Lack of light and contrast under the waves is almost always an issue for the underwater photographer and even more of a problem for the deep diver. Of course reduced turbidity, organics, etc., in the water column and less cloud cover above will mean more light available to use at depth. Usually tropical destinations meet these criteria and provide the most consistent clarity but not always. Diving under sheets of ice, some fresh water springs, and

those magical days in temperate seas can also let the sunshine in. Sadly, I can count the number of days on my fingers that I had “tropical like” conditions at home, so typically the natural light accessible is quite different between the two locals. In murkier waters opening the lens up as well as using longer exposures from 1/30sec or more can help when using diminished ambient illumination. Unless motion is desired a sturdy prop such as a tripod or something to brace against (without damaging marine life) is required and your subject cannot be moving. Coupling slower

shutter speeds with higher ISO's of either film or digital capture makes a good tool to combat light loss, but there is a price to pay with increased graininess, camera shake, or noise in the final image. Shooting toward the surface will certainly help too, however the dive plan must take into account that the subject needs to be above maximum depth.

A sufficiently powerful strobe, or strobes, is essential if you're going to unlock the colors and boost contrast. While there are some powerful flashguns available, you must balance capabilities with size and complexity of system. By shooting in the "raw" format in digital I have more control of exposure and contrast than I ever could with transparency film. Also, with instant feedback I can make effective changes on site. Due to the very limited time at depth I usually just check gross exposure on the LCD. With hundreds of raw images available on a multi-gig card I'm free to bracket all I want without worrying about running out of space. Digital also allows fairly high ISO's to be changed on the fly for as few or as many shots as you like. This is very handy when you want to change the "feel" of a shipwreck for example, without committing the whole roll to a particular ASA rating. That is not to say you can't produce fine images with film, for there are many superb

photographs fashioned in just this manner.

Our short twenty minute visit came to an end and we took in her graceful whip coral covered hull on our ascent. There still remained lots of areas to poke around and explore. You also need to look out every once and awhile into the cobalt blue water; you never know what marine critter will swim up and see what all the fuss is about. Our required deco stops turned into a nice leisurely swim back up and over the coral reef. By the time the computer clears you're just about at the boat ramp.

To be sure the Mairi Bahn is definitely showing her age. As the months and years unwind the continued collapse is inevitable. Despite this there are few places in the world to see a ship wreck from this era, especially with such relatively easy diving conditions found at Bonaire. I don't know if I'll ever see her again but I certainly won't forget her.

**Joseph C. Dovala**  
[www.jcdovala.com](http://www.jcdovala.com)



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# The Wonderful West

by Tammy Gibbs

I live in Perth, Western Australia - famous for our white sandy beaches, amazing weather and climate, and fantastic lifestyle. Western Australia must have some of the most diverse diving on this planet. From coral reefs to wrecks, seadragons to sealions, tropical to temperate waters, there is something for everyone in this beautiful state.

Australia is the Earth's largest island but smallest continent and the sixth largest nation by land area. Australia's ocean territory is the third largest in the world, spanning three oceans and covering more than 12 million square kilometres. More than 2.3 million square kilometres of ocean environment is now protected as marine parks.

Western Australia is the largest state and home to around 2.3 million people, who live on more than 2.5 million square kilometres of land. Much of it is desert but there is almost 13,000 kilometres of the world's most pristine coastline. The Indian Ocean is our playground.

There are plenty of dive sites close to the capital Perth but the most popular dive location by far is Rottnest Island. Around 19

kilometres off the mainland, Rottnest offers both shallow and deep sites of limestone caves, ledges, crevices and swim-throughs with kelp, soft corals, sponges and diverse fishlife. Migrating humpback whales pass the island in spring and it's also a popular place to dive for Western Rock Lobsters during the seven and a half month fishing season.

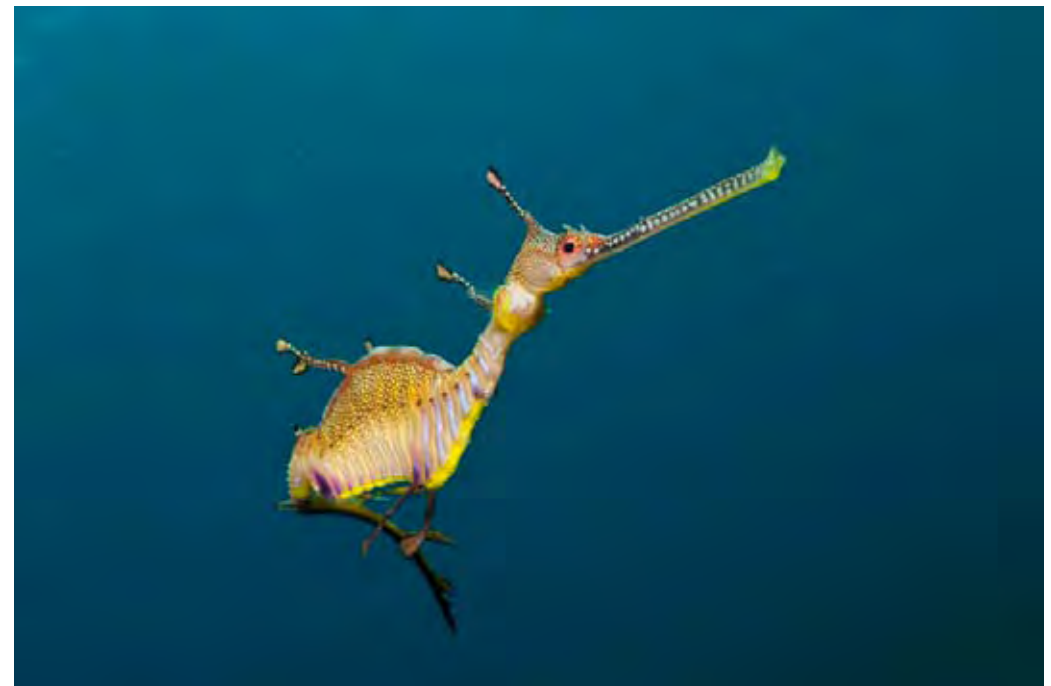
One of my favourite Rottnest sites is the grey nurse shark cave known as "The Nurses Quarters". Located at the Western-most point of the island, the 'secret' site is subject to strong currents and swell, so can only be dived when conditions are really good.

In Australian waters, the east coast population of grey nurses is listed as critically endangered, the west coast population is listed as vulnerable. Despite their scary appearance, grey nurse sharks are considered harmless unless provoked. Their large size and row-upon-row of sharp teeth have earned them an undeserved reputation as a man-eater. This led to indiscriminate killing of the species in Australia until they became the first protected shark species in the world, declared in the



*The famous Busselton Jetty at dawn. Nikon D300, Nikkor 18-200mm lens f13, 10secs, ISO200*

*Weedy Seadragons are often seen along the WA coast including Albany, Esperance and around Perth. Nikon D300, Tokina 10-17mm lens, Sea&Sea housing, 2 x Inon Z240 strobes. F10, 1/200sec, ISO200*



state of New South Wales in 1984. Today they are protected in four states, including Western Australia.

The shark cave is open on two sides and at certain times of year is home to around a dozen grey nurses, mostly females. They glide effortlessly in and out of the cave and are quite content sharing their space with divers, as long as you stay outside of the cave.

Rottneest has many other well-known sites including Crystal Palace, Swirl Reef, Parker Point and Kingston Spit plus the many wrecks that can be found around the island. But we've found some of the best sites by using the sounder to look for bommies rising from the sea floor. These sites can be deep, up to 40 metres, but they aren't visited by the commercial charter boats so they are pristine and full of life.

Much of the Rottneest reef is coloured by sponges, telesto coral, ascidians and anemones. You only need to fire off a few shots with your strobe to see the amazing colours clinging to the limestone. Caves and ledges create safe homes for wobbegong and Port Jackson sharks, Western blue devils, schools of bullseyes and pomfrets, nudibranchs, lobsters and crabs, and larger fish like baldchin groper, dhufish and samsonfish. Curious buff bream and footballer sweeps often follow you on your dive.

Along the Perth coast, there are many shore dives that provide excellent photographic opportunities. The Ammunition Jetty south of Fremantle has a maximum depth of around 8 metres and it's not uncommon to spend in excess of two and a half hours under the jetty. The pylons are covered in telesto coral and sponges with bottles, chairs and other junk providing make-shift homes for little creatures. On an average dive under



*West Australian Seahorse's are often found under jetties, in the Swan River and on the wreck trails. Nikon D300, Nikkor 60mm, Sea&Sea housing, 2 x Inon Z240 strobes*

the jetty you can expect to see several types of nudibranchs, cowfish and boxfish, baby cuttlefish and squid, mouth-brooding cardinalfish, prickly, fan-belly and pygmy leatherjackets, blennies, Western Australian seahorses, schools of baitfish,



*A Western Cleaner Clingfish on a sponge in Esperance. Nikon D300, Nikkor 105mm, Sea&Sea housing, 2 x Inon Z240 strobes F14, 1/250sec, ISO200*

Port Jackson sharks, and if you're lucky, a dolphin or two. Lionfish and batfish as well as blue-ringed octopus have even been spotted here.

Not far up the road, and accessed via a harsh walk over the 'sandune of death', is Robb Jetty. No



*A 3m female Grey Nurse Shark at Rottneest Island. Nikon D300, Tokina 10-17mm lens, Sea&Sea housing, 2 x Inon Z240 strobes F5.6, 1/80sec, ISO200*

actual structure exists above the water line but the submerged cut-off pylons extending from the shore provide a habitat for many creatures. Larger fish like dusky morwong have been seen here, along with many of the same critters seen at Ammunition Jetty. At night, dumpling squid can be found on the sandy patches either side of the pylon's path.

Further south is the Rockingham Wreck Trail, a favoured site for diver training as the slope drops away to around 16 metres in depth. Ropes connect several boats, planes and

other structures for an easy-to-navigate dive. The wreck trail is the best site for seahorses, their tails gripping the ropes both day and night. Not far off Rockingham in shallow water, and accessible only by boat, is the Orizaba wreck, a largely intact ship that sank in 1905.

Ningaloo Reef is known throughout the world as a diving mecca. It's the place to snorkel with whalesharks but Ningaloo offers a lot more than the ocean's largest fish. Ningaloo is a world heritage-listed site spanning thousands of kilometres



*Playful Australian Sealion at Jurien Bay, Nikon D300, Tokina 10-17mm lens, Sea&Sea housing, 2 x Inon Z240 strobes F14, 1/200sec, ISO200*

of State and Commonwealth marine park. It is home to the only example in the world of extensive fringing coral reef on the west coast of a continent.

I dived the reef in May 2010 on the Western Australian Underwater Photographic Society's annual trip. Our base was Coral Bay. Due to the weather, we mostly dived the inner reef but this wasn't in any way a disappointment. Quinn's Bommie is a large structure of porites coral on a flat seabed and is a haven for marine life with eels, angelfish, hunting lionfish,

nudibranchs, giant lobsters the size of dogs, sabretooth blennies, and frogfish peeking out from their holes.

Asho's gap was another top site with schools of barracuda, anemonefish, boxfish and many types of healthy coral. At a cleaning station, reef sharks approach the large patch of cabbage coral, and virtually standing on their tails, they open their mouths and gills for the little cleaner fish.

On the outer reef, large fan corals hung from walls and big manta rays circled us, gliding past to have their photo taken.

North of Coral Bay lies Exmouth, an alternative access point to the Ningaloo Reef. Another famous site here is the Navy Pier, considered to be one of the top ten shore dives in the world. Located on a working US Navy base, access is restricted and security is tight so photo ID is required to be admitted to the pier. The maximum depth is 14 metres and dives are timed during slack tide. The giant stride entry off a high platform requires a little courage. Whilst we had limited visibility (around 3-5 metres) the day we dived it, the marine life on the pier is extraordinary. Wobbegong sharks and white tip reef sharks sleep on the bottom whilst a grey nurse shark was spotted cruising the pier. Huge potato cods and gropers hide amongst schools of trevally and barracuda. Nudibranchs, moray eels, flatworms, angelfish and lionfish are visible at every turn. This site is teeming with life and is a must-do dive if you are in the area.

A couple of hours north of Perth is Jurien Bay, where colonies of one of the world's rarest sealions can be found. The Australian Sealion lives only in Western Australia and South Australia, and nowhere else in the world, with a population of only 10,000 to 12,000. A day trip to visit them at Essex Rock is an unforgettable experience. As they boat approaches, they stir from their lazy slumber on the beach to rush to greet their visitors. Oozing personality and energy, they are incredibly playful and inquisitive. The sealions relish the opportunity to interact with humans and zoom back and forth to grab your attention. But watch your back, they sneak up when you least expect and cheekily bite your fins. I even had one bite the float off my strobe arm!

Other popular northern dive sites include



*False Tasmanian Blennies are often found living in sponges, discarded mussel shells and wreck handrails. Nikon D300, Nikkor 60mm, Sea&Sea housing, 2 x Inon Z240 strobes f9, 1/250sec, ISO200*

the Abrolhos Islands off Geraldton and the Rowley Shoals Marine Park, 300 kilometres west of Broome. The Abrolhos has 54 shipwrecks, including the historic Batavia - part of which has been excavated and now stands in the Maritime



*A Western Red Scorpionfish yawning at Rottneest Island. Nikon D300, Nikkor 60mm, Sea&Sea housing, 2 x Inon Z240 strobes F8, 1/250sec, ISO200*

Museum in Fremantle - which is best known as the site of the most horrific mutiny in maritime history. I have yet to visit these places, but they are definitely on my bucket list.

The temperate waters of southern WA offer

excellent visibility and some of the country's best wreck dives. The 174 metre Sanko Harvest sank off Esperance in 1991 when it hit the reef at night, ripping apart the hull and creating a major environmental disaster when oil, fertilizer and fuel spewed into the ocean. Today, the Sanko is the second largest dive wreck in the world with depths varying from 13 to 44 metres. Large fish inhabit the wreck including big blue groper and tuna. But she lies in an exposed part of the Southern Ocean and the strong winds and swell have taken their toll, with the ship now divided into three sections. The wreck can only be dived when the conditions are right, April being the best time of year when winds tend to be lighter. Esperance is known for its crystal clear waters with the many islands scattered off the coast offering pristine boulders and walls dripping with colour, as well as macro critters and big fish (we were followed by several curious six-foot blue groper).

The purpose-sunk HMAS Perth in Albany and the HMAS Swan in Dunsborough are also fantastic dives. The guided missile destroyer Perth was scuttled in King George Sound in November 2001. Sitting upright in 35 metres of water, with her mast protruding above the surface, the wreck still has her stern gun in place as well as the captain's chair in the bridge. Much of the structure is covered in growth with hot pink jewel anemones covering many of the handrails. At 5 metres, the crows nest acts as the perfect safety stop while searching for blennies and nudis. The Cheynes III whalechaser off Albany's Michaelmas Island was sunk in 1982 and whilst she is somewhat broken up these days, she attracts a lot of life including weedy seadragons in the seagrass beds surrounding her. The dragons are well camouflaged in the grass but easy to spot

once you have your eye-in.

Tucked inside Geographe Bay, under the watchful eye of the Cape Naturaliste lighthouse, lies the HMAS Swan. A 113 metre naval destroyer, the Swan has been sitting on the 35 metre seafloor since 1997. The ship was painstakingly stripped and cleaned prior to sinking with access holes cut along the length of the hull. Sponges and corals have covered the wreck and schools of bullseyes, nudibranchs, big samsonfish and even sharks have been spotted on the wreck.

Also inside Geographe Bay is the famous heritage-listed Busselton Jetty, the longest timber-piled jetty in the southern hemisphere. The jetty re-opened in February 2011 following a \$27 million refurbishment that saw 50% of the 1.8 kilometre jetty structure demolished and replaced, with the remaining half undergoing substantial repairs. More than 300 new timber and steel piles were erected. The jetty is home to more than 300 individual marine species including colourful sponges and corals, schools of old wives and bulleyes, stingrays and octopus, nudibranchs, pineapple fish and I even spotted a well-camouflaged velvetfish during one dive. The jetty is just as stunning at night. An underwater observatory at the end of the jetty allows non-divers to share in the wonders of the underwater world.

This is just a taste of the diving in Western Australia. There is something for everyone – shallow and deep, reefs and wrecks, weird and wonderful critters, macro and wide angle.

Should you ever find yourself in Perth, don't hesitate to get in touch with the Western Australian Underwater Photographic Society – we'd be very happy to take you for a dive.



*The purpose-sunk HMAS Perth in King George Sound in Albany. Nikon D300, Tokina 10-17mm lens, Sea&Sea housing, 2 x Inon Z240 strobes F8, 1/160sec, ISO200*

**Tammy Gibbs**

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# Diving Bunaken Marine Park

with Erik Oskarsson

North Sulawesi is without doubt a popular dive destination with several thousand of international visitors annually, attracted by the well known and established muck diving capital of the world, the Strait of Lembeh, and the wonderful critters lurking around in the black sand. However, the sibling, or perhaps cousin, of the notorious critter strait is without hesitation the Bunaken National Marine Park, located in the North west of the City of Manado. Scarcely populated by divers from dive centres situated on the Island of Bunaken, and the areas of Manado, it is essentially a wall divers dream location, thus quite the opposite of Lembeh Strait. At least so if one only focus upon the topography of the two locations, however if one dig a little deeper it is quite possible to see the similarities between these two very different dive locations.

The Bunaken national marine park is a fairly large establishment, covering an area of 860 square km, where only 3% is terrestrial, comprising of the Bunaken Island and the few surrounding islands, Manado Doa, Mantehage, Nain and

Siladen. The waters around Bunaken National Marine Park are up to 1500 meters deep, with a temperature range between 27 – 29 C° all year around, though the high season for scuba diving is between May and August. The attributes of the surrounding sea creates a unique environment for marine life to prosper, with a very high coral reef life diversity including fish, corals and echinoderms. The marine park also claims to have more than 70% of the all the known fish species of the western indo Pacific.

One potential factor of explanation to the marine life in

*(Top) A beautiful Bunaken sunset with Manado Doa as a background. Nikon D300, Nikon 12 – 24 mm 1/400 f9,0 ISO: 200*

*(Right) One of many large sponges found at the walls around the Bunaken National Marine Park Nikon D7000, Nauticam Housing, 2 Inon Z-240 Strobes, ULCS Arms and clams, Light&Motion Sola 600 focus light. Tokina 10 – 17 mm Fish eye 1/160 f10,0 ISO: 200*



Bunaken National Marine Park is the strong currents, I have been told. The northeast currents sweep through the marine park, and are faced with counter current on the south side of Bunaken Island, and thus creating strong circular currents, forcing nutritious water to constantly flow around the island. These currents are believed to create the unique environment for corals and marine life to grown around Bunaken.

A typical dive day in for a resident on Bunaken island starts with 2 morning dives and one afternoon dive. During forenoon 2 dives are planed at some of the 30ish dive sites, and the surface interval is spent on the boat, with mandatory hydration and sunbathing activities. And once the second dive is finished the boat returns to the resort for lunch. In the afternoon another dive is planed, as a regular wall dive or muck dive, or a little bit later during the afternoon, as a mandarin dive. For the die-hard diver even a night dive can be included in the daily schedule. The day is completely stress free, as the guides and deckhands help the diver with more or less anything.

The dive boats used are the traditional North Sulawesi boat, build out of wood, with a fairly flat bottom, which makes it a little bit rocky if the wind picks up. But they are functional in terms of diving. Easy to get into the



*Large table corals are a very common sight Nikon D7000, Nauticam Housing, 2 Inon Z-240 Strobes, Tokina 10 – 17 mm Fish eye 1/160 f10 ISO: 200*

water, and with normal effort to get back onto the boat again once the dive is finished.

I usually avoid stating favourite dive sites, as divers perception of dives sites varies, though I do believe some of the sites around Bunaken require some extra attention. Perhaps I could argue them to be the exception of the rule. Anyway my favourite



*A diver riding the strong Bunaken current. Nikon D7000, Nauticam, 2 Inon Z-240 Strobes, Tokina 10 – 17 mm Fish eye 1/200 f10 ISO:200*

dives sites in the area are Fukui, Ron's point and Muka. Fukui differs from the "traditional" Bunaken dive site, as it is not a wall, but rather a sloping bottom with an impressive stag horn coral garden, as far as the visibility allows one to see. This is also an excellent place to identify some of the close to 30 species of butterfly fish that is documented



*Large school of Chevron Barracudas. Nikon D7000, Nauticam Housing, 2 Inon Z-240 Strobes, Tokina 10 – 17 mm Fish eye 1/80 f6,3 ISO: 200*

in Bunaken National Marine Park. Fukui main attraction is nevertheless the impressively large giant clams found on a small shelf to the east along the slope. In the waters of Bunaken dives can see 7 of the 8 species of giant clams documented in the world. The next dive site, Ron's point is a slightly different dive site in comparison to Fukui, as it is known

for strong currents and pelagic action, as tunas, jacks and trevallies hunt in the current at the point of the reef. As a diver most of the time is spent just watching out in the blue for big stuff, or if the current is right just watching all the stuff stirred up by the pelagic activity. Visibility can vary a lot with the current, and some times a lot of current results in less visibility. Muka is without doubt my favourite dive site on the eastern side of Bunaken, as it offers excellent corals, strong currents (which offers some challenge for a photographer) and very high chances of encountering both hawksbill turtles and green turtles. Muka is especially beautiful on the shallows, with large quantities of fish and usually impressive visibility. It is not unusual that the current pushes the divers along almost the whole east side of Bunaken, hence Muka is several dive sites crammed into one.

The name Barracuda point feels like a rather established term in the diving world, and there are most likely a bunch of dive sites around the world carrying that name, some more official than others. Presumably the most famous one is to be found at Sipidan, in Malaysia, which is well documented in both pictures and text. The somewhat less famous “Barracuda Point” in the Bunaken National Marine Park, offers equally excellent wall diving opportunities,

with rich walls covered by sponges and corals, and the chance of spotting large schools of chevron barracudas, as well as jacks and tunas.

In my experience diving at Bunaken’s Barracuda point requires a bit of planning and some experience for the highest possible chance of seeing large schools of Barracudas. The trick is to monitor the tidal current, as the current goes out so does the schools of fish, and once the current is going back in the schools are soon to follow. Thus, a dive at Barracuda point needs to be planned accordingly.

Ideally a trip to the north parts of the Marine Park, and Barracuda point, should be organised as a full day trip, so that the dives can be flexible with the tidal current in mind. Unlike the most of the walls at Bunaken Island, the barracuda point wall is sloping giving the dive a different character all together. Heading north towards the northern tip of the reef divers normally faces the current. Even though it can be a little exhausting swimming against the current in the beginning of the dive it increases the chances of seeing the big stuff.

In similarity with Lembeh straits, visiting Bunaken would not be a complete experience without doing a night diving enjoying some of the night active critters living on the walls and slopes. As far as I have



*Probably one of the most common fish in North Sulawesi. Nikon D7000, Nauticam, 2 Inon Z-240 Strobes, Sigma 105 mm EX Macro 1/400 f14,0 ISO: 200*

understood more or less any random rare critter can show up during night dives in Bunaken. And even if you don’t see anything extraordinary some of the “normal” stuff is pretty weird to, such as Bobtail squid or an anemone hermit crab trying to be cocky fighting the light from dive torches. I am especially fond of the Bobtail squid, as it has this very shyish cute behaviour and yet a strikingly beautiful costume.

The macro diving around

Bunaken is not confined to night dives, as some of the dive sites closer to Manado, such as Mori and Xx, offers good opportunities to spotting interesting critters and nudiebranchs. The diving here is very similar to Lembeh Straits, though there is no black sand but a soft brown muddy bottom, which can create rather intense irritation for a less careful underwater photographer. The diving on these sites is shallow and very uncomplicated, with no strong

Nikon D7000,  
Nauticam, 2 Inon  
Z-240 Strobes,  
ULCS Arms and  
clams, Tokina 10  
– 17 mm Fish eye  
1/160 f10 ISO:  
200



currents pushing you back and forth, which adds positively to the macro experience.

The impressive depths in the Bunaken National Marine park is a compelling invitation to gear up in technical dive gear and see some of the deeper parts of the walls. The dive sites Lekuan I, II and III are beautiful dive sites below 40 meters, with good opportunities of seeing black tip and white tip reef sharks. Apparently even diving below 60 meters also offers interesting opportunities and excitement, especially since the prehistoric fish Coelacanth is rumoured to inhabit the Marine Park at depths of 100 meters, or more. Though, very few seem to have seen any of these mysterious fish, which perhaps correlates with the fact that very few divers visiting Bunaken

actually do technical diving. Without doubt, there is large potential in offering technical diving in Bunaken National Park.

**Erik Oskarsson**



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# Diving Belize

## with Lee Hutchins

Belize is considered by many to be one of the great diving destinations. As such, when my wife and I celebrated our 25th wedding anniversary this year, we decided to take a two week dive vacation to Belize aboard the Belize Aggressor III and a small, adult only, boutique resort on St George's Caye.

Upon arrival in Belize, an Aggressor staff member met us at the airport to ensure we got to the boat at the Belize City Radisson Dock and settled in. The Belize Aggressor III is a purpose built dive yacht. The staff at Aggressor put a lot of thought into her design. She is outfitted so a crew of 6 can cater to the needs of up to 18 paying passengers. There is also sufficient Nitrox and fresh water capacity for everyone including hot showers at the end of each dive. The dive deck sports a large camera table with plenty of charging power and compressed air. Each guest is given a dive station with a tank and a "wet" gear locker to store all their loose gear between dives.

Sunday morning found us moored over our first dive site, a fantastic breakfast, and an extended dive briefing explaining how the

diving was to be managed during the week. The dive briefs always included: the boat location on the site map, the weather and water conditions, any special considerations, and most importantly, points of interest and what critters we could look forward to finding.

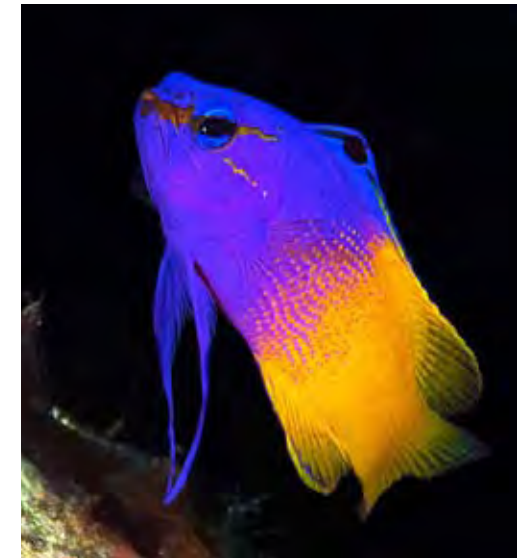
A crew member always manned the dive deck as the surface Dive Master to ensure getting in and out of the water is done in a safe and organized manner. The comings and goings are tracked with: who, time in, time out, depth and dive duration. The ship's captain - the Photo Pro, the second captain, engineer - the videographer and dive deck manager all took turns leading us in the water. Divers were free to follow or explore on our own - with a buddy of course. Once the boat was safely anchored, the dive deck was open and we were free to come and go as we pleased. Most everyone chose to dive on the suggested schedule however, with this large of a group, my wife and I opted to explore on our own for most of the week allowing greater freedom for photo shooting.

Diving in Belize is special it is part of the 3rd largest barrier reef in



*(Above) Tarpon feeding on Silversides. Nikon D80, Ikelite Housing, DS125/160 Strobes. Tokina Fisheye 10-17mm F3.5-4.5 DX at 17mm, 1/200 sec, F/10*

*(Right) Fairy Basslet Nikon D80, Ikelite Housing, DS125/160 Strobe. Nikon AF Micro Nikkor 60mm 1:2.8D, 1/200 sec, F/16*





*Wrong Lens for the subject but you shoot what you have! Nikon D80, Ikelite Housing, DS125/160 Strobes. Nikon AF Micro Nikkor 60mm, 1/125 sec, F/4*

the world. This reef extends from Cancun, south to Belize and around the corner into Central America proper. The off shore islands are really Mangrove covered atolls atop the reef. The reef drops off rapidly once you reach the limit of the atoll. This creates the spectacular walls for which Belize is famous. Because the Aggressor acts as your dive boat and provides all the living arrangements,

most of the week can be spent on the outer atoll known as Light House Reef. Since it is a several hour boat ride for mainland based divers, most of the dive sites are only visited by other Aggressor guests. With all of the organic matter coming out of the Mangroves, the reefs are very healthy and there are plenty of opportunities to get to know and marvel at underwater critters.



*Christmas Tree Worm. Nikon D80, Ikelite Housing, DS125/160 Strobes. Nikon AF Micro Nikkor 60mm 1:2.8D, 1/125 sec, F/10*

Light House reef is also the home of the famous Blue Hole. The Blue Hole is a 1000 foot diameter 400 foot deep sink hole that was created when a large cave collapsed millennia ago. Since this is considered the signature dive, the crew makes a special attempt to work it in. The weather has to cooperate since the approach is tight and a misstep can result in a spoiled week for everyone, not to mention

the damage to the coral. The cave ceiling is 110' below the surface. Hanging from the remaining ceiling, there are 10-foot and larger diameter stalactites that extend down well below recreational dive limits. For someone wanting to take their camera, definitely think wide-angle. The videographer and the second captain accompanied us.

For this dive, the crew had

special procedures to keep everyone safe including Nitrox 24, a strict stopwatch of 9 minutes at the depth of 130 feet, a 1-minute swim at 60 feet with an extended stay in the shallow sand and coral for our safety stop before returning to the boat. This was the only dive they required us all to stay together. This approach worked well and we all stayed out of decompression trouble with our computers.

After the Blue Hole dive, the boat headed for Half Moon Caye. Half Moon Caye Natural Monument is special as it is home to the only viable nesting colony of Red-Footed Boobies in the Western Caribbean. We spent an extended surface interval walking on the beach and bird watching. The other cool thing about this island, is it's also home to a virtual Geocache, so I was able to add Belize to my list of cached locations.

Other than Tuesday and the Blue Hole, the crew moved the boat to the first dive site of the day while we ate breakfast allowing for two dives in the morning. While we ate lunch, they'd move the boat again and to a new spot for opportunities for three more afternoon and night dives. After each dive, there was always a hot shower and warm towels available at the back of the boat. After each of first dives of the morning and afternoon, we were greeted with freshly baked snacks. Finally, there was wine and beer on board, but the crew kept a strict policy of "first drink; last dive" for the day. Our group did not have enthusiastic night divers, so the adult beverages normally started after the last afternoon dive and leaving the night dives to just a few die-hards. I loved having the ocean almost to myself!

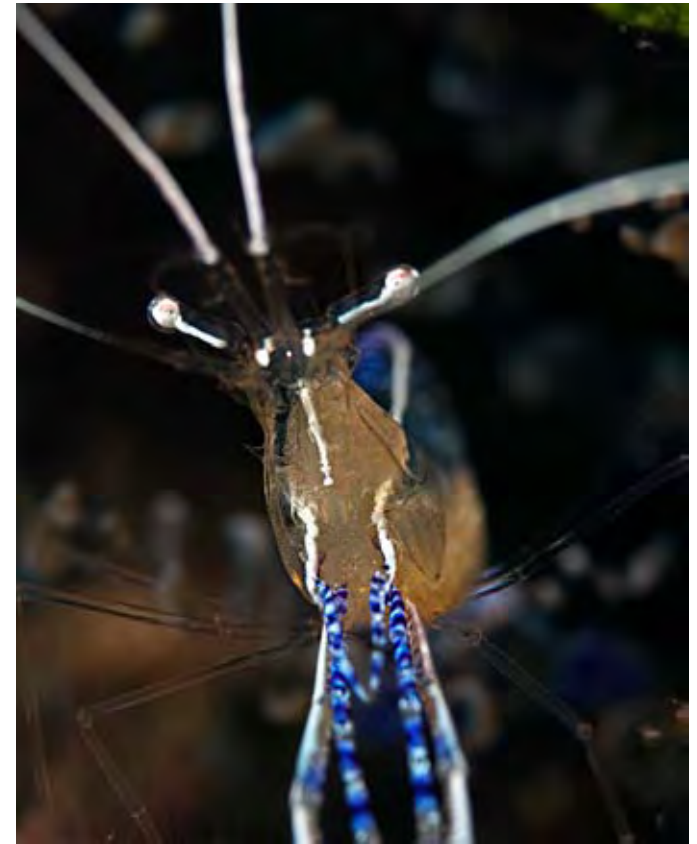
The food was outstanding. My wife has some food allergies and the cook crew went out of their



*Sailfin Blenny. Nikon D80, Ikelite Housing, DS125/160 Strobes. Nikon AF Micro Nikkor 60mm 1:2.8D, 1/125 sec, F/10*

way to ensure her special diet was followed, often making special versions of what the rest of us were eating.

The crew also made it known that for those who wanted to dive even more, divers were welcome to do a dawn dive at the night anchorage. Although I am pretty hard core, getting up early every morning was a bridge too far. By the end of the week, I had spent more than 26 hours



*Pederson Cleaner Shrimp. Nikon D80, Ikelite Housing, DS125/160 Strobes. Nikon AF Micro Nikkor 60mm 1:2.8D, 1/125 sec, F/18*

underwater exploring 11 great sites. The weather cooperated and allowed us to dive both the East and West sides of Light House Reef and Turneffe Islands. Memorable night dives included watching an octopus attack an underwater housed Go-Pro camera on a pole, and watching a bunch of 5 foot and longer Tarpon feed on a school of silver sides under the boat as it swung back and forth at anchor. The memorable day dive took place at a site

known as Cathedral where millions of Silversides gather in several deep cuts in the coral with Tarpon cruising underneath feeding at will. I spent 20 minutes with the Tarpon and my new fisheye lens trying to capture the action. The crew always dove with Hawaiian slings to hunt Lion Fish. The larger ones were brought back to the boat to make Lion Fish Seviche for Friday night's cocktail party.

Friday afternoon found us back at the Radisson dock to give the guests a chance to off-gas for those flying the next day and an opportunity to do some shore based excursions: Cave Tubing, Zip-lining in the Jungle, the Belize City Zoo or tour some Mayan ruins. The crew used the time to start re-provisioning. I was staring at more than 1400 pictures and was ready to spend some quality time ranking and sorting. My wife was quite happy to spend quality time with her pleasure reading.

The following morning, a resort staff member was prepositioned to whisk us off to another week in paradise as we stepped off the Aggressor at 8am. St George's Caye Resort is on the island of St George's Caye, which is about 7.5 miles due east of Belize City. When Belize was first settled, this island was the center of everything. It must have been a crowded place because the crescent shaped island is only a mile across at

its largest dimension. Although it is the width of the island, the property on which the resort sits is barely 200 yards wide. We stayed in one of 12 quaint Cabanas.

After an intense week of diving, we took some down time to actually enjoy paradise. The resort has Hoby Cats, ocean Kayaks, and, because the ocean right around the island is too shallow for swimming, a salt water swimming pool. Those wanting to go fishing can arrange some deep sea fishing on the resort's well equipped boats. I enjoyed adult beverages, processed pictures and spent some quality time reading on the cabana hammock swaying in the warm tropical breezes. The resort also offers low bandwidth Wi-Fi and our cell phones had minimal service available making texting, e-mail and Facebook possible. By Monday, I was ready to get back in the water.

The resort operates a number of boats including the well maintained 30 year old wooden dive boat "Nitroxed". She can handle up to 14 divers based on dive tank storage and seating but they will take it out for just two. Where the resort is located, there are no other competing resorts, so the reefs within a 20-30 minute boat ride are seldom visited by anyone other than resort guests. They are all in great shape and you will definitely see Grouper and lots of Morays.



*Octopus attacking the GoPro Camera. Nikon D80, Ikelite Housing, DS125/160 Strobes. Nikon AF Micro Nikkor 60mm 1:2.8D, 1/125 sec, F/18*

Unfortunately, the Lion Fish are free to wreak havoc as the resort is the only one hunting here. It's an understatement to say we saw lots of large adults. One of the resort special offers is a Lion Fish safari. The resort has the gear and you can try your hand at spearing Lion Fish. I put the camera down for the last two dives and bagged 10 or so. It was great fun and a radical departure from shutter snapping. The resort Dive Master took care of rendering them "harmless" before bagging them. The resort staff enjoyed several meals of freshly caught Lion Fish while we were there. Those fish we didn't bring

back we fed to the Grouper, Morays, Queen Trigger Fish and Yellow Tailed Snapper that followed us looking for a hand-out. This provided some interesting feeding shots.

The highlight of week two was a dive with a pod of 14 Dolphins. The site is known to be frequented by Dolphins and we were not disappointed. Unfortunately, they didn't tell me that Dolphins were the goal and I was armed with my macro lens. It was the most fascinating and frustrating 50 minutes I've spent underwater in eight years of diving with a camera. To make it worse, it was a late afternoon dive, so a low



*Green Moray at a cleaning Station.  
Nikon D80, Ikelite Housing,  
DS125/160 Strobes. Nikon AF Micro  
Nikkor 60mm 1:2.8D, 1/125 sec, F/22*

realized as we switched from tropical to late fall attire in Atlanta, I was putting on shoes for the first time in two weeks.

## Lee Hutchins

*Lee is a PADI Dive Master and Underwater Photographer Instructor based in the Washington DC area and is a staff member with Virginia Scuba*

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

*Lee has been diving since 2004 and his underwater photography work can be viewed at*

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



sun angle and less than spectacular visibility conspired to wash out the contrast the camera needed for auto-focus. I only got five shots and they required some major Photoshop work to be of any use. We decided to try the site again the next day, this time armed with my fish-eye; unfortunately the Dolphins didn't show.

The food at the resort was outstanding and the much more laid back atmosphere made for a very relaxing week. 15 dives later, I had another 1000 pictures to add to the two week total. The resort staff helped us get everything washed and dried off so we could pack up and made sure we got to the airport in plenty of time for our trip home. I

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# South West Ramblings 2

By Mark Webster

The summer weather in the south west of the UK during 2012 has left us wondering when global warming will really come. We have been promised a Mediterranean climate with high temperatures, thriving olive groves and warm calm, clear seas. Well global warming may be inevitable but it certainly hasn't arrived yet! Apart from a handful of good days the weather has been relentlessly unpredictable, windy and often very wet. But this has not stopped the intrepid divers and underwater photographers of the south west from pursuing their obsession, however we have had to pick and choose our days and locations to make the best of often poor conditions.

## Double Trouble

Bad weather and lots of rain results in poor visibility and so many of my plans for wide angle photography this summer came to nothing. So I started to consider alternate imaging techniques to overcome this and keep me engaged. I decided to turn the clock back a little to a technique we used frequently in the now distant days of film, particularly when competing in photosub and splash in competitions. If you have been a regular reader of UWP and have a long memory you may recall I wrote a piece entitled "Is Digital the Death of the Double Exposure?" way back in 2003 when most of us were just making the change from celluloid to mega pixels. At the time I speculated that we might



all be making our double exposures or combining two or more images in Photoshop only, but of course then we were unaware that Nikon would come up with the image overlay function that has been available in some of the higher end and "pro" models for a while.

This function allows us to make a double exposure in camera in exactly the same way that we did with film although there are some distinct advances in this procedure which makes it a little



*(Left) Jewel anemone double exposure – the classic double exposure composition comprises a macro subject such as this anemone with a sun burst or reef overhang as the wide angle background. Nikon D300, Subal ND20, 60mm micro and 10-17mm FE zoom, Inon Z240 flash, ISO 200 f22 1/250.*

*(Above) 4. Nudibranch double exposure – nudibranchs make ideal foreground subjects in a double exposure composition as they rarely move fast which gives you time to perfect the lighting. Nikon D300, Subal ND20, 60mm micro and 10-17mm FE zoom, Inon Z240 flash, ISO 200 f22 1/250.*

easier than with film. Not only can we see that we have the exposure and positioning of each element correct as we make them, but you can also match up the best foreground and background composition before you commit to the final combined exposure. The image overlay feature is found in the menu system and is very straight forward to use, guiding you through the selection of both images, showing you a preview of your combined images and even offers you the chance to adjust the exposure of each

before you combine them. When you commit to your selection a new NEF raw file is created which you can then process as a single image. You could actually do all this underwater when you shoot the second part of the image, which might help initially in positioning the elements of the composition, but it is far easier to wait until you are warm and dry after the dive to choose the best combinations.

The results are very similar to those we produced on film and it was great fun to go back to this technique in camera, although many may still argue that it is easier to achieve the same sort of results in Photoshop. The challenge and pleasure for me is the planning and shooting both elements in the water and hopefully producing a successful result. To maximize the forced perspective appearance of these images it is best to work with macro sized subjects for the foreground like nudibranchs, although larger subjects can also produce good results. The foreground subject needs to be exposed with a black background in the bottom or side third of the frame using directional or snooted light. You can also seek out subjects with open water behind them and then select a small aperture and fast shutter speed to ensure a black background. For the wide angle element you can seek out overhanging reef or just expose a sunburst leaving the rest of the frame

dark for the image overlay. The order in which you shoot each part of the image is irrelevant as long as you remember the correct orientation for the overlay. In fact you may need to wait for several days to get good enough weather for a sunburst!

Snoots of course can range from home engineered to commercial units with multiple aperture sizes. In the days of film we used plumbing fittings, funnels and I even have one made from a watering can spout! Now there is also the option of fibre optic snoots which produce a very clean and directional beam of light but can also be a challenge to aim at the subject successfully. I attach small Mitylite torches to mine to help with the aiming and often take the flash head off the arm to hand hold the snoot which perhaps helps with the accuracy of aiming and also allows you to quickly adjust the direction and distance of the light beam.

## Revisiting an Old Lady and a Close Neighbour

After one of the wettest and windiest summers on record in the south west we were blessed with a few days of high pressure, warm weather and calm seas at the beginning of September, a classic Indian summer in the UK. This presented me with an opportunity to visit a couple sites that are close neighbours which I had not



*Wreck of SS Hera – there are a number of sections of the wreck at the bow and stern which stand 3-4m proud of the seabed into the prevailing current. These provide a solid base for colourful sessile marine life. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/60.*

dived for ten years or more. The first was the wreck of the SS Hera, once a noble tall ship that I had first dived in the mid 1970's not long after it had been discovered by the sub aqua club from RAF St. Mawgan near Newquay.

The Hera was a four masted steel barque built in Tecklenberg in Germany and was originally named the "Richard Wagner" after the popular composer of the time.

When I first dived her there were still numerous large sections of the wreck standing several metres

proud of the seabed, but inevitably over the years she has collapsed in places due to corrosion and the winter gales. The wreck also became very popular with both local and visiting divers who have collected souvenirs over the years and so I was expecting to see some changes in the wreck today. However, I was in for a pleasant surprise as there are still some large sections particularly in the bow area which reach 4m or more in height and these are decorated with colourful plumose anemones and



*There are parts of the collapsed centre section of the hull which can be explored and attract the usual wreck fish like this school of pouting. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/30.*

soft corals (dead men's fingers). The wreck attracts a variety of fish species including pouting, wrasse, pollack and during our visit one large cod that was trying hard to look like a pollack by schooling with the other fish.

The central section of the hull is collapsed but is still elevated from the seabed and there are still sections that can be explored internally if you are cautious and brave. Under the edge of the plates are large lobster and even larger conger eels that should be treated with some respect.

The seabed around the wreck is heavy gravel with areas of healthy Maerl, a red/purple coralline algae (*Lithothamnion corallioides*) which is attractive and a safe haven for a number of species which are predated on by crabs, star fish and cuttlefish in the summer months. So it is worth swimming off the wreck with a wide angle lens or a macro lens and perhaps even dedicating a dive to exploring the maerl beds.

As mentioned above the Hera came to grief on a reef named the



*Maerl beds (*Lithothamnion corallioides*) surround the Hera and are a great place to explore for macro subjects and larger predators like these thorny starfish. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/30.*

Whelps just to the south of Gull Rock. This is an extensive reef system with several surface breaking features which drops rapidly to a depth of 30m in a series of steps, walls and deep gullies. This area is swept by the tide and so has thriving colonies of soft corals in various hues, anemones, sponges and hydroids. It also has some less common species including the Yellow Cluster Anemone (*Parazoanthus axinellae*) which is a zoanthid coral. Zoanthids have a different internal anatomy

compared to true sea anemones and form colonies in which the individual animals (polyps) are connected by a common base tissue, called the coenenchyme. These pretty colonies of anemones vary in colour from a bright canary yellow to a deeper orange, but all have an orange centre and will be found in groups of a handful to many hundreds mostly on vertical rock faces.

Another species found here which was common throughout Falmouth bay is Ross coral (*Pentapora*



*Ross coral (Pentapora foliacea) is not actually a coral but a colonial bryozoan which grows in coral like structures. These delicate colonies were once common in Falmouth Bay, but now only thrive on rocky reefs that cannot be trawled. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/20.*

foliacea) which is not actually a coral but a colonial bryozoan which grows in coral like structures. It is extremely fragile and has suffered in more exposed areas of the bay due to trawling by scallop dredgers. Rocky reefs with deep gullies like the Whelps provide protection from these indiscriminant fishing methods and it is a real pleasure to see many healthy colonies here.

Other colourful species here include colonies of large yellow

boring sponges (*Cliona celata*), the seven arm starfish (*Luidia ciliaris*) and numerous species of inquisitive wrasse, so it is well worth exploring this area with either a wide angle or macro lens.

### Cuttlefish Connection

2012 seems to have been a poor year for cuttlefish (*Sepia officinalis*) in the south west. There are locations where we would expect to see numerous cuttlefish during the



*After several visits to our local cuttlefish (Sepia officinalis) they began to recognise us instantly and would rarely move from their preferred resting place which allowed us to take some set piece compositions like this one. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/30.*

breeding season and at the end of the year when the juveniles are out in force, but this year they have only been found in ones and twos.

When the weather settled in September my wife and I made a number of dives at our local beach dive and discovered a pair of resident cuttlefish at the end of one gully. A pile of old monofilament net and rope had been washed into the end of the gully and sat upon a heavy gravel seabed, which was providing excellent

cover for these cuttlefish. During our initial visits both cuttlefish were wary of us and would shed their gravel cover and move off holding station perhaps 3m or 4m away, too far away for good images. But with each subsequent visit they began to accept that we posed no threat and became much bolder.

So with each dive we were able to get closer and closer and during the final couple of dives they all but ignored us and allowed very close



*The weed season came late to our corner of the south west this year but did offer the opportunity to take some weedy seascapes that are normally only possible in the springtime. Nikon D300, Subal ND20, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f8 1/20.*

approaches with some gentle display of pattern, colour and texture. I was able to rest my camera housing dome within an inch or so of the cuttlefish and then have Susanna approach from the other side with her G11 rig and set up some posed shots. I don't know if these cuttlefish were behaving in the same way with other divers or perhaps they had learned to recognise the camera housings, but it was a

real pleasure and we made sure visit them on each dive just to keep the relationship strong! Sadly we have now had the first of the winter storms and they have departed, but hopefully next year will also bring some cooperative cephalopods.

### Final Weedy Thought

During a normal spring time we see an accelerated growth of seaweeds

in shallow coastal waters as the water temperature begins to rise. This leads to what I call the weed season when the shallow gullies are filled with carpets of green lettuce and red weeds and the forests of japweed and bootlace weed are reaching for the surface. This is normally at its best after the last of the winter storms and before the first plankton blooms spoil the visibility.

This year the weather gods had conspired to spoil this event in the spring, but with the resulting cooler water temperatures throughout the summer we seem to have been blessed with a second short weed season in

September. So the final images and thoughts go to the fragile weed beds and forests and the hope that we will enjoy a more normal seasonal progression next year.

Hopefully you have found something useful or engaging in this second instalment. The next edition will most likely include some warmer water rambles as we depart to host workshops in the Egyptian Red Sea and Indonesia.

**Mark Webster**  
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**Underwater Photography Workshops with Mark Webster**  
 Red Sea 13-20 October 2013  
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# World Festival of Underwater Images

by Phil Rudin

For its 39th year, the World Festival of Underwater Images sports a new logo, has set a new attendance record and has moved into a new home. The Festival with support from the Mayor of Marseille has moved into the Congress Center of the Chanot Park. This is an outstanding venue for a show of this type and size. The Center has a 1200 and an 800 seat theater which were nearly full during every presentation I attended.

This international event began in 1974 as an artistic, scientific and cultural festival to showcase the underwater world through still and motion imaging. Event President Philippe Vallette, Honorary President Daniel Mercier and new Director Remi Attuyt have done an excellent job in maintaining these founding principles for the Festival.

The show included a 1000 m2 exhibition hall with excellent photo displays, photo equipment sales (both video and still), publications, books, travel destinations, marine art, clothing and much much more. Outside the entrance to the Festival was a large diving tank where anyone that wanted to experience scuba diving could be outfitted with equipment and a one on one dip with an instructors.

I will celebrate fifty years as a certified diver in February 2013 and as I travel about the world it is apparent that the diving population is ageing. This show is addressing that issue by drawing young attendees into the world of diving. Standing in front of the dive tank and seeing the smiles on the many young kids trying out diving for the first time was

up-lifting.

Inside the Festival was another large touch pool where children could discover a number of rays, sharks and other animals of the Mediterranean. A third area had instruction on marine animals for children and an art area where they could draw marine animals on paper submerged in a shallow pool of water. In all I found the show to be very engaging for young and old alike.

The shows four days from 1 Nov. to 4 Nov brought together some of the worlds finest photographers, videographers and filmmakers to present their work in the large full screen auditoriums and to compete for the coveted show awards. The results were a tribute to the patience and persistence of the presenters during countless dives to record the beauty, rarity and unusual behavior found in the worlds oceans. All of the presentations revolved around a single goal of preserving our delicate ocean resources. A total of 130 films and 200 images from thirty countries were judged in a number of different categories. I will provide a link to the winning photographs at the bottom of this article.

One of the highlights of the event for me was the Golden Palm award winning film “Salmon Surprise” directed by Bertrand Loyer and Produced by Saint-Thomas Productions in Marseille. The documentary film focuses on the gallant journey a school of Sockeye Salmon through two millennia in Alaskan waters as they readapt after each eruption to the sulfurous waters below the





Aniakchak Volcano. This film depicts the epic journey of the Salmon as they encounter a series of predators including sharks and bears as they make their final journey upstream. This HD, 5.1 surround sound film's quality was excellent with narration by French actor Jacques Gamblin.

A highlight from the winning underwater images was the Portfolio category where a number of photos from the same photographer are judged together for a total score. The 2012 winner is Davide Vezaro of Switzerland with a stunning portfolio of ten images both wide angle and macro from a number of locations

around the world. The color prints category was won by Yvas Gillet of France and the black and white prints was won by Jorgen Rasmussen of Denmark both with excellent images. The Mediterranean Sea Prize was won by Stefano Gradi of Italy and in the Young Photographer category by Kirill Tolmachev of Ukraine. This is a truly international contest of stunning underwater imagery for all to enjoy.

A concept model of Jacques Rougerie's Sea Orbiter was on display along with other past projects to round out the scientific section of the show. Sea Orbiter is a vessel which will be built using recycled aluminum

for long term missions as an oceanographic research platform. The 58m high 550 ton vessel is designed with twelve levels, six above and six below the waterline for use as an international science laboratory and multimedia platform for global communication. The project is projected to house about twelve crew and will begin production in 2013.

With an gate of around 7400 the 39th World Festival of Underwater Pictures has broken all past attendance records and is well on its way to new heights in its new home in the city of Marseille.

A complete list of this year's

winners and some past winners can be found at this link along with information on how to enter the 2013 competition. I encourage all who read this to consider entering the 2013 competition just be aware you will need to bring your "A" game if you expect to be competitive.

**Phil Rudin**

[www.underwater-festival.com](http://www.underwater-festival.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

The eye of the baitball  
by Cristóbal Serrano (Spain)

Runner-up

Behaviour: Birds category

Veolia Environnement Wildlife

Photographer of the Year 2012

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.

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



*Canon EOS 5D Mark II, Canon EF 8-15mm f4 L USM lens, 1/125 sec at f4.5, ISO 100  
Seacam housing with Seaflash 150D strobes.*

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".**

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